

51
Picture Producers Co-operate with Government

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

JULY 21, 1917

PRICE TEN CENTS



PAULINE FREDERICK
In Paramount Pictures

Raymond Hitchcock as Manager and Actor

Paramount

Pictures



Pauline Frederick

the premiere emotional star of stage and screen, whose long list of successes in the past, among which are:

"Sold," "Zaza," "Bella Donna," "Lydia Gilmore,"
"The Spider," "Audrey," "The Moment Before,"
"The World's Great Snare," "The Woman in the
Case," "Ashes of Embers," "Nanette of the Wild,"
"The Slave Market," "Sapho," "Sleeping Fires,"
"Her Better Self," "The Love that Lives,"

prove her versatility and prophesy additional triumphs for the future.

The next Paramount Picture in which Miss Frederick will appear is "Her Double Cross," by Hector Turnbull, author of "The Cheat," which scored such unusual success. The new picture was directed by Robert G. Vignola, who made such tremendous successes as "Seventeen" and "Great Expectations."

"Her Double Cross" is a modern play of love and intrigue. It has a tremendous feminine appeal, being the story of a young society matron who discovers that her rather model of a husband and much-beloved, had in his early life made one slip. Miss Frederick's emotional acting in the scene where she overhears a detective trying to blackmail her husband with a signed confession, is superb and up to Miss Frederick's highest standard.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DeMILLE, Dir. Gen.





DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, JULY 21, 1917

No. 2013

PICTURE MEN GIVE PRECEDENCE TO BUSINESS OF THE NATION

Members of the National Association of the Motion Picture Industry Will Offer Definite Plans for Co-operation with Government—More Committees to Be Appointed—Conferences in Washington

CHICAGO (Special).—Members of the National Association of the Motion Picture Industry have assembled in this city in large numbers for the first annual convention, to open at the Princess Theater at eleven o'clock this morning of July 18. Headed by William A. Brady, the president of the association, who undoubtedly will be retained in that office, the high officials of practically every large producing organization represented in the association, have established headquarters at the Congress Hotel, where definite plans for the development of a constructive program during the coming year are being formulated.

Important Work Outlined

The most important business to be transacted at the convention will concern the industry's co-operation with the Government in advancing the propaganda determined upon in Washington for awakening the people of the country to a realization of the part they may take in carrying the war to a successful conclusion.

The sentiment of the association members is unanimously in favor of making the most of this exceptional opportunity to emphasize the great power of motion pictures in guiding public opinion. President Wilson has come to the industry for assistance and every effort is being expended towards making this assistance valuable to the highest degree.

Concentrating Effort

When the convention is called to order, committees named by Mr. Brady shortly after his appointment by President Wilson will be prepared to offer definite suggestions for the prompt action desired in Washington. Although other committees will be appointed, either at the convention or immediately after its adjournment, to co-operate with the various Washington departments, the policy will be to avoid misunderstanding and confusion by placing executive responsibility in the hands of as few men as possible and allowing each group to concentrate on its particular phase of the movement. It is recognized that committees comprising too many members act slowly.

Preparatory to the convention and in accordance with the request of President Wilson, eighteen representatives of the association went to Washington July 11 and conferred with Henry P. Davison, of the Red Cross; Herbert C.

Hoover, food administrator; Howard Coffin, chairman of the aircraft production board of the Council of National Defense; George Creel, chairman of the Committee on Public Information, and Raymond Fosdick, who is conducting the Y. M. C. A. work in the cantonments.

Washington Delegation

Among those in attendance, representing all branches of the industry, were Mr. Brady, John R. Freuler, Marcus Loew, W. A. Brady, Jr., Frederick H. Elliott, William L. Sherrill, Arthur James and J. J. McCarthy, representing D. W. Griffith; Arthur S. Fried, representing the Producers' Branch Committee; W. W. Irwin and P. A. Powers, representing the Distributors' Branch Committee; Louis P. Blumenthal and L. L. Levine, representing the Exhibitors' Branch Committee; Jules Brulatour, Walter J. Moore and J. H. Hallberg, representing the Supply and Equipment Branch Committee, and William A. Johnston, John Wylie, with Arthur James, representing the general division.

The first conference of the day was with Mr. Creel, who in a brief address of welcome laid stress on the great power of the motion picture, declaring that it could carry the message of America farther than any printed word.

In his reply Mr. Brady declared that all film men, producers, distributors, exchange men and exhibitors realized their great opportunity and responsibility and could be relied upon to aid the Government to the limit of their resources.

Praise from Secretary Lane

Receiving the delegation on behalf of the President and the Council of National Defense, Secretary of the Interior Lane accepted Mr. Brady's offer of co-operation with a high tribute to motion pictures as a means of instructing the public and arousing enthusiasm. He complimented the delegation on the speed with which the industry had been mobilized for governmental work.

Henry P. Davison entertained the committee at a luncheon in the Metropolitan Club, following which there were conferences with Mr. Fosdick, Secretary McAdoo and the Council of National Defense.

Result of Conference

A direct result of these conferences was a fuller understanding of the work of the departments in Washington, also the basis of a program for active co-operation. At meetings of the association committees prior to the opening of the convention, these plans were further developed for consideration by the assembled delegates.

HEADS OF COMPANIES IN CHICAGO

Producing Concerns Are Well Represented at Convention in Western Metropolis

Away for the week, is the announcement at the offices of the high executives of most of the large New York producing concerns. Beginning last Saturday and continuing through the early days of this week, there was a general exodus of motion picture men, bound for the Chicago convention of the Exhibitors' League and the National Association of the Motion Picture Industry.

Practically all of the larger firms are represented at the conventions by at least two officials. The Paramount contingent includes Adolph Zukor, Arthur Friend, Ben P. Schulberg and Al. Lichtman, who also, with one or two other executives, represent Artercraft.

Pathe has only one delegate in the person of Tom North, and another concern with a single delegate is the Frohman Amusement Company, which is

represented by William L. Sherrill. Practically all of the executives of the Universal Company are in Chicago, among whom are Carl Laemmle, P. A. Powers, R. H. Cochrane, Joe Brandt, E. H. Goldstein and Jack Cohn. The Metro delegation includes Richard A. Roland, Arthur James, W. Atkinson, Herman Jans and Edward Saunders, and the Fox Company will be represented by two New York executives. M. A. Schlesinger will go for the Mayfair Company, Theodore Mitchell for D. W. Griffith, and Edward O'Donnell and Harry Sherman for the Sherman Pictures Corporation. V. L. S. E. will be represented by W. W. Irwin, Nat S. Strong, and Paul N. Lazarus.

Several of the large companies have their general offices in Chicago and a number have resident representatives in that city.

BLACKTON GOES TO PARAMOUNT

Vice-President of Vitagraph Resigns to Make New Connection

Another significant change in motion picture producing circles became known last week when Adolph Zukor, president of the Famous Players-Lasky Corporation announced, just prior to his leaving for Chicago to attend the motion picture exhibitors' convention, that arrangements have been completed whereby J. Stuart Blackton, former vice-president of Vitagraph, will become



J. STUART BLACKTON.

an independent producer for the Paramount Pictures Corporation.

While retaining his financial interest in Vitagraph, Mr. Blackton ceases all active connection with the concern and will form his own organization for the purpose of producing the new pictures which are to be known as the J. Stuart Blackton Series of Photoplays. There are to be four productions during the first year, all to be equal in power and scope to "The Battle Cry of Peace."

Active work upon production is to be begun at once and the first picture is to be released about October 1st. The remaining photoplays are to be ready for distribution at intervals of two or three months.

Statement from Mr. Blackton

Coincidental with Mr. Zukor's announcement there comes a statement signed by Mr. Blackton relative to his future plans which reads as follows: "I have devoted twenty years of my life to the art of motion pictures, and I am beginning to learn how little any one knows of its marvelous possibilities. I am quite convinced that great pictures cannot be produced commercially. David Belasco could not produce fifty-two plays a year and keep them up to the Belasco standard. Great pictures cannot be painted, great books cannot be written, nor any great works

(Continued on page 7)

"HITCHY-KOO" A SURPRISE FOR HITCHCOCK

Comedian Who Planned Americanized English Revue to Fill in Idle Summer Months
Unexpectedly Finds a Lasting Success—Actor is Now Inspired to Venture
Again in Managerial Field

Nothing is more indicative of the growth in public favor of the musical revue than the success achieved by "Hitchy-Koo" at the Cohan and Harris Theater. This production, sponsored by Raymond Hitchcock and including him as its chief entertainer, has established an enviable popularity even in theater-hungry New York, and gives promise of continuing in high box-office esteem long after the new season is ushered in by the intrepid Mr. Woods in August.

"Hitchy-Koo," styled an intimate revue, is an adaptation of (meaning, in

cipals have none of the effect of unwieldiness so common in musical production. Altogether, he has brought something new—daringly new, some of the veteran playgoers may think—to New York theatrical entertainment, and New York is responding enthusiastically.

Changing His Style

Recalling that it is but a matter of a few years when Raymond Hitchcock's name was inalienably associated with a type of musical comedy in which the chief comedy character was grotesque and unreal, we were particularly curious to know by what phases of theatrical philosophy this typically Yankee comedian had arrived at a point where he must present himself as a genuine and plausible character. We found him in his dressing room brushing back his refractory lock, the while he hummed a new Irish ballad to Leon Errol.

"The spirit of the age is responsible for the development and popularity of the new order in musical entertainment," he said. "Restlessness of American life has brought a demand for speed, and that quality best described as 'zippiness' in stage productions, and the revue is the type of entertainment in which these qualities can be best expressed. But withal there has come an overwhelming demand for plausibility in characterization and in situation, therefore, we must present figures that really live and are recognizable, scenes in which genuineness is at all times apparent. In other words, we must amuse, but at the same time appeal to the intelligence.

Reveals in Favor

"The revue type of entertainment offers by virtue of its variety a greater relaxation from the cares of business than any other kind of theatrical presentation," he went on. "Here in America we are satiated with politics and business. All day long we settle the destinies of the nation and the office. Naturally, at night we want to forget such cares—particularly those pertaining to tariffs and taxes—and we seek out the show that can make us forget them most quickly.

"Then, too, we must consider that in this country we are not schooled in any theatrical traditions; we do not place any star or author upon a permanent pedestal of veneration. Some writer or actor may score a pronounced success one season, but are we satisfied? No, indeed! We cry out: 'Never mind about this year, make good next year also, and the year after that.' Such a philosophy can only result in a constant desire to experiment, to produce something new and novel in the hope of continuing in public favor. And so the old-fashioned musical comedies, in which the naval lieutenant rescued the irritatingly-ingenuous heroine from an impossible situation, the while the chief comedian acted as a sort of *deus ex machina*, has gone its way never to return."

War and Public Taste

"What effect has the war had upon the change in public taste as it concerns theatrical amusement?" was asked.

"None whatever, in this country," he replied. "We have never taken the war so seriously that it entered appreciably into the hours set aside for pleasure. The change in public taste has been developing for several years; that it has

reached its highest expression at the present time has caused many people to attribute it to war influence."

Mr. Hitchcock explained that the success of "Hitchy-Koo" had inspired him to continue in the managerial field.

"There is a delightful sensation in being able to count my own money instead of letting someone else do it for me," he said.

"In the language of the dancing school, the pleasure is all yours," snapped in Errol.

"The pleasure is all mine," rejoined Hitchcock.

And as our newest actor-manager descended to the stage, Errol expressed his delight in being able to associate with Hitchcock. "He has the rare gift of making us feel that we are all equally essential to the success of the revue, and he knows what the public wants. Hitchy, in my mind, will be an extraordinary successful actor-manager."

L. R. REID.

LAUDER WILL RETURN

Comedian Plans Bringing Successful Revue to This Country

Harry Lauder is planning an American season, beginning early in the Fall, in which he will present himself in his original part in "Three Cheers," a revue which had a successful run at the Shaftsbury Theater, London. The comedian has not appeared in this country since the war broke out. During the last few months he has been active in England in entertaining soldiers in camp, and he will shortly leave for the front to present his song characterizations for the amusement of the troops in the trenches. Lauder's only son was killed in action in 1916.

FOR PRIMA DONNA ROLE

Henry W. Savage is ever on the alert for fresh voices and personalities that will infuse new vitality into the veins of musical comedy. His choice for the piquant prima donna role of Peggy in the Eastern "Have a Heart" company, opening in Boston in August, with a Chicago run to follow, is Katherine Galloway, a brilliant young soprano from Louisville.

BERNHARDT COMING BACK

K. and E. and W. F. Connor Arrange for Tour in September

Sarah Bernhardt, rejuvenated and fully recovered from her recent illness, will resume her tour September 1. Arrangements were made last week between Klaw and Erlanger and W. F. Connor, whereby Mme. Bernhardt and her company will be seen at the Knickerbocker Theater, presenting her full repertoire, as well as two new plays, in addition to scenes from "Madame X" and "L'Aiglon" and the trial scene from "The Merchant of Venice," Mme. Bernhardt appearing as Portia.

A special feature of the engagement will be the presentation of a new play by Henri Cain, dealing with the present war. Several artists from the concert and vaudeville stage will appear between the various acts. It is doubtful if Mme. Bernhardt will be seen in New York again during the coming season, as her present bookings carry her to the Pacific Coast and last until June, 1918. Mme. Bernhardt's son, Maurice Bernhardt, his wife and his daughter Lysanne, are coming to New York for the opening at the Knickerbocker.

WOODS' PRODUCTIONS

"The Eyes of Youth" Will Open at Maxine Elliott Theater

The first performance of "The Eyes of Youth," written by Charles Guerin and Max Marcin, will take place at the Maxine Elliott early in August. A. H. Woods has starred Marjorie Rambeau in the piece, and among those who will support her are Macey Harlan, Donald Gallaher and Charles Abbey. Three more premieres of Mr. Woods' ventures will follow "The Eyes of Youth." They are "Mary's Ankle," which is due at the Booth August 15; the new Potash and Perlmutter comedy, "Business Before Pleasure," which is to open the Eltinge Theater about the middle of August, and about the same date Robert Hilliard in "A Scrap of Paper" reaches the Criterion.

"THE AMBASSADOR" PLAYED

"The Ambassador," a new four-act play by A. E. Thomas, was presented for the first time on any stage July 8 by the Wilkes Players at the Wilkes Theater, Seattle, Wash. Ernest Wilkes was effective in the title role. The play is said to possess excellent material and a strong dramatic climax.



RAYMOND HITCHCOCK.

this case, an improvement upon) an English music-hall entertainment, entitled "Some." It was discovered by Mr. Hitchcock during one of his London theatrical explorations, who immediately seized upon it as material suitable for American presentation. Following a touring engagement last season in "Betty," he announced his purpose of producing an Americanized-English revue, believing that in its presentation he could put the Summer to profit before he began rehearsals for the new Century Theater production, in which he was to take a leading part, in company (and in the same size electric letters) with Lew Fields.

Standing Room Only Success

But the unexpected always happens—in the theater, at least—and the "standing room only" success of "Hitchy-Koo" has inspired its star and producer to renounce all Century ambitions and remain in his new-found capacity of actor-manager.

Though as he proudly announces in the program at the Cohan and Harris, he has not been unpatriotically extravagant in the costumes and decorations of his production, he has not stinted himself in the selection of his company. As a consequence, Mr. Hitchcock has achieved the original character of intimacy in his offering, in the methods as well as the manners of presentation. His settings, designed by the Washington Square Players upon the new ideas of stage decoration, are artistic and appropriate without being spectacular, and his ensembles which are composed for the most part of prin-



ALICE NIELSEN IN MAINE BUNGALOW.

DOLLY SISTERS HEAD PALACE BILL

Dancing Stars in Vaudeville for Brief Season Before Resuming Engagement With A. H. Woods

As more or less of an interlude between last season's starring tour in "His Bridal Night" and next year's engagement under the management of A. H. Woods in a new piece, the Dolly sisters are entering vaudeville for the time being and this week they headline the program at the Palace Theater. The material for their return to Broadway is right out of the heads of husbands Harry Fox and Jean Schwartz, and it is a reasonable statement to say that the prototypical twins appear to better advantage than they ever have before in the two-a-day. Also it is perfectly evident that a good portion of the salary paid to them by Mr. Woods last season has gone towards costumes. A surprise ending, in which they are assisted by six other people, finishes an offering that is entirely charming.

Previous bookings make it impossible for the Greater Morgan Dancers to remain longer than this week, their fourth, at the Palace. Undoubtedly, if a vote was cast by the steady patrons

of the Palace to determine whether or not popular demand wanted them to remain the result would be that the dancers' engagement would be extended indefinitely. There are few acts which could remain as long in one theater and receive as enthusiastic a reception.

This week's program includes a new offering arranged by Gus Edwards called "A Bandbox Review," in which his two little proteges, Georgie and Cuddles, appear at the head of a clever company. Nellie and Sara Kouns, the young prima donnas who scored such an emphatic hit on the occasion of their first New York appearance, remain for a second week. They have a new repertory of songs. The balance of the bill is distinctly worthy of attention, being made up of Mullen and Coogan in "Odd Nonsense," Duffy and Inglis, Alexander Brothers and Sister, the Cates Brothers and "The Edge of the World," a futuristic color puzzle.

CHANGE FOR FAY BAINTER

Popular Actress to Appear in Comedy by Bayard Veiller

The question of what play shall profit by Fay Bainter's ability next season has been settled definitely. William Harris, Jr., who controls Miss Bainter's activities, loaned her to Cohan and Harris for "The Willow Tree," but it has been known for some weeks that he wanted her under his management again during the coming year. He has assigned the young actress, who made such a success in "Arms and the Girl," and later clinched it by her performance in "The Willow Tree," to the leading role in "The Chatterbox," which is the first comedy from the pen of Bayard Veiller. An early Fall production is scheduled.

COREY BRINGS ACTION

Producer Asks for Accounting from Partner, Joseph Riter

Madison Corey last week began an action in the Supreme Court against Corey & Riter, theatrical producers, of which he is a partner. He asked for an accounting from Joseph Riter, the other half of the firm, and brings the action also against the company. Corey & Riter produced "Erstwhile Susan," a comedy played with success at the Gaiety Theater two seasons ago and later produced "The Amber Empress," a musical comedy which was not a success. Mr. Corey says Mr. Riter agreed to finance the latter production. He asks for an accounting of Mr. Riter's official acts in the firm.

"UNDER PRESSURE" ACCEPTED

Klaw and Erlanger have procured from Sydney Rosenfeld the rights to his three-act comedy, "Under Pressure," which will be produced by them during the coming autumn. "Under Pressure" had a tryout performance in the spring in Atlantic City and met with success there.

CHANGE TITLE AGAIN

Once more the Bolton-Wodehouse-Kalman musical comedy, "The Monte Carlo Girl" has undergone a change in title. From now on it will be known as "The Riviera Girl." The reason for the change is that a burlesque troupe, known as the Monte Carlo Girls, has toured the country for a number of years and confusion might result.

RECORD FOR AUGUST

Plays Announced for Summer Opening Set New Broadway Figure

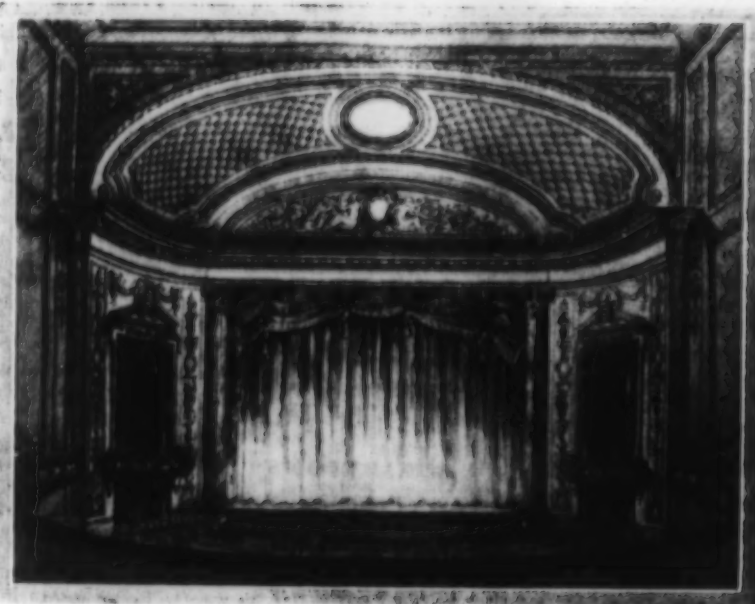
Upwards of twenty plays, practically all of them new to New York, are scheduled to open on Broadway during August. If memory serves this is a record when compared to the same period in other years.

Among the productions are "A Tailor-Made Man," at the Cohan and Harris; "Daybreak," at the Harris, Aug. 13; Wilton Lackaye in "The Inner Man," Lyric; "Business Before Pleasure," Eltinge; "Mary's Ankle," New Bijou; "Here Comes the Bride," Cohan; "A Successful Calamity," to be followed by "Friend Martha," at the Booth; "The Deluge," at the Hudson; "Tiger Rose," with Lenore Ulrich, at the Lyceum; "Polly's Past," with Ina Claire, at the Belasco; "The Eyes of Youth," Maxine Elliott's; "Peter Ibbetson," Republic; "The New Idea," Longacre; Arthur Hammerstein's production of a comedy by Edward Clarke, Thirty-ninth Street, and "Mother Carey's Chickens," Cort.

"THE WARRIOR" PRESENTED

Ernesto Pagani, the Italian actor, best known to the American public as the giant slave Maciste in "Cabiria," is the principal character in "The Warrior," a new photo-spectacle presented by Harry Raver at the Criterion Theater, beginning Monday night, July 16. The play is a dramatic war story staged amid actual battle scenes taken at the front, where the original Maciste is now fighting. Reports from Genoa, the home of Maciste, indicate that he is repeating in actual service the career that he presented in "Cabiria," and this biographical fact will give added significance to the spectacular scenes featured in "The Warrior."

Julian Mitchell, stage director, has been signed to a three years' contract by Klaw and Erlanger. Mr. Mitchell has been with Klaw and Erlanger for eight seasons and has staged the numbers of some of their greatest musical successes, including "The Pink Lady," "Oh! Oh! Delphine," "The Little Cafe," "Around the Map" and last season, "Miss Springtime."



VIEW OF WOODS' THEATER IN CHICAGO

HEARD ON THE RIALTO

The honor of opening the new season has developed into a race between the Shuberts, A. H. Woods, and Cohan and Harris. The Shuberts have announced that they will present Wilton Lackaye in "The Inner Man" at the Lyric Theater on Aug. 13. In the meantime A. H. Woods is assembling a cast for "The Eyes of Youth," in which he will present Marjorie Rambeau, and Cohan and Harris are making feverish preparations for the New York production of "The Tailor Made Man."

In "The Eyes of Youth," Mr. Woods, it is said, believes he possesses a play which will display the charm and talent of Miss Rambeau in that superior degree for which the critics have long waited. The play, written by Charles Guernon, was originally presented in Newark last Spring, and it was there that Mr. Woods and Miss Rambeau saw in it exceptional opportunities for emotional acting. Acquiring the controlling interest in the play from the Shuberts, Mr. Woods immediately commissioned Max Marcin, his chief aide-de-theater, to whip it into shape for New York presentation.

If they should abandon all play-producing projects for the year, Cohan and Harris would continue to show a handsome profit for the season through their rental of the Cohan and Harris Theater—provided, of course, "Hitchy-Koo" remained as the attraction.

There is considerable conjecture as to who will occupy the important dramatic critic posts on the *Times* and *Tribune* next season. In spite of encouraging signs from Berlin there is little likelihood that the war will be over by Fall, and therefore Alexander Woollcott, of the *Times*, will continue as a member of the Medical Corps, U. S. A., while Heywood Brown, of the *Tribune*, will remain in France as a correspondent. It is believed in theatrical circles that Brock Pemberton will attend most of the first-nights in behalf of the *Times*, in the absence of Mr. Woollcott, and that George S. Kaufman, formerly dramatic editor of the *Tribune*, will act in Mr. Brown's place as dramatic critic of that paper.

That there are no signs of unusual upheaval in the theater is apparent by the reports that Messrs. Bolton and Wodehouse are to supply the majority of musical comedies for Broadway consumption next season, and that another play by Shaw is to be given a New York hearing.

No season, indeed, is complete without the presentation of a Shavian product, and while he continues to be in a measure *persona non grata* in London, owing to his unpopular remarks upon the war, he is still a potent factor in American theatrical entertainment. Next year Mr. Faversham will produce his comedy, "Misalliance," with a cast which will be largely composed of those players who appeared last season in "Getting Married."

"Turn to the Right" will shortly complete a year's solid run at the Gaiety Theater, making it possible for Winchell Smith, John E. Hazzard, and John L. Golden, who are concerned in its authorship and management, to approach the Rolls-Royce degree of affluence.

The Jazz Band has displaced the Ukulele Orchestra in the affections of the public. Every town of metropolitan ambition is reported to have at least one musical institution of this character, and there are any number of traveling organizations billed as Jazz Bands. In fact, a report is at hand, from Menasha, Wis., that a certain Cremona Jazz Band has just completed its Southern tour. Reading on anxiously we note that "M. H. Cottle, the leader, is making a hit with his banjo and cello; that Al. Goliman with his traps and drums is 'dishing out surprises'; that Irving Sleph, the jazz fiddler, is playing 'some,' and that John Diesel is 'making his saxophone sound like the whole orchestra.'"

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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WORK FOR NATIONAL ASSOCIATION

THUS far politics have played no part in the affairs of the National Association of the Motion Picture Industry. The men in command of America's producing organizations have been big enough and wise enough to forget their business rivalry when the need came for united action in promoting legislation beneficial to all. As a result, the record of the association's accomplishments during its brief existence has been notable.

The first annual convention, now in session in Chicago, comes at a most opportune time. The motion picture industry has been called upon by PRESIDENT WILSON to lend its great strength to the spread of national propaganda during the period of the war; also to contribute its influence towards swelling the Red Cross Fund. Definite plans for the fulfillment of these high purposes have been made and no doubt will be seconded by the Chicago convention. The first duty of the industry, as of the individual, is clear at this time.

With the business of the nation properly cared for, it will be time to consider matters of moment to the industry at large. Not the least of these is the question of stars and contracts.

It has been proven far too frequently that legal agreements as framed at present are little more than material on which to base protracted court proceedings. Contract jumping has become a favorite sport with players, if not with producers. In self-protection there is need for concerted action on the part of members of the association to meet a condition that is liable to become detrimental to any one of their number. A committee appointed by the association might pass upon the merits of each case and it would be a comparatively simple matter for the united producers to find some means of giving force to their decision.

At the present time there are cases with which such a committee might profitably concern itself.

WAKING UP THE PUBLIC

THE cause of photoplay freedom is benefited, not harmed, by displays of gross stupidity such as Major FUNKHOUSER of Chicago was guilty of in blacklisting "The Little American." More than any happening of recent date this action of the Chicago censor has served to arouse a public protest and that is what the industry wants—an uprising of press and public against Major FUNKHOUSER and his kind. That and nothing else will place a permanent quietus on such folly.

With the Chicago Tribune in the lead, practically all of the dailies of the western metropolis came to the support of "The Little American" and its producers. It is becoming clear to the residents of Chicago that they are being discriminated against in the matter of entertainment. Their neighbors enjoy what is denied to them. And once this condition is clearly revealed, no community will be satisfied with unproductive protests. Discontent must lead to action—the kind of action that does away with incompetent officials elevated to positions of authority. The case of "The Little American" advances the day of the complete emancipation of motion pictures.

It may be recalled that D. W. Griffith had trouble with the police censor when "The Birth of a Nation" was offered to Chicago. The case came to the courts and Mr. Griffith won. Moreover, the attitude of the judge, who proved himself a true friend of justice and freedom of expression, was not forgotten in a subsequent election. He was in

danger of defeat by the political ring when the voters, appealed to through slides shown in their picture theaters, came to his support and returned him to office. This is merely another illustration of the tendency of the American public to get what it wants and to support the men who are instrumental in giving it to them.

Incidentally, this same public wants photoplays like "The Little American" considerably more than it wants Major FUNKHOUSER.

GIVE STAGE STARS A TRIAL

EVEN during the height of the season, managers of many legitimate theatres in moderate sized cities found it impossible to get consecutive bookings. With the advent of summer the number of traveling companies was reduced to a minimum.

When a stock season does not pay there frequently is an available audience for motion pictures, especially if the manager shows discrimination in the selection of his attractions. This year the chances of drawing regular theatregoers into houses presenting photoplays are even greater than in the past, for the reason that now all but a few stage stars may be seen on the screen.

The obvious course of a manager who contemplates displaying pictures is to book those starring a player known to be a favorite in his town. By keeping track of the current announcements of the leading producers, he may easily secure photoplays introducing the actor or actress who has won a following in his neighborhood. There is little risk in a venture of this kind, whereas a dark house is a certain loss.

Far-sighted managers are educating their clientele to the best in photoplays as well as the best on the stage.

UNUSUAL TRIBUTES TO TREE

IN this tempestuous rack-ridden time the death of any man or woman of note is quickly read and quickly forgotten. Any exception is remarkable. It is not recalled that the death of any man in public life has been more sincerely lamented by the secular press of this country than SIR HERBERT TREE'S. Not so much because he was great in his profession, to which all agree, but because of the man himself. Of course his profession was an asset in his favor. In all of the editorials on SIR HERBERT we have been impressed with the unanimity of generous and affectionate esteem bestowed. So far as we have read, not a fulsome sentence has been printed.

Some think that as a manager he lacked the detail of which SIR HENRY IRVING was master, some of the high-pressure force which made RICHARD MANSFIELD almost without an equal as an actor. These comparisons, however, have been completely overshadowed by the personality of the man who was so wonderfully endowed with the gift, always and everywhere, of graciousness. If he ever was afflicted with what is called moods, he kept them concealed. And these moods are not always indices of character. SIR THOMAS MORE said, "We often call a man cold when he is only sad."

The articles of the secular press teem with incidents of SIR HERBERT TREE'S unfailing courtesy, to valet and menial as well as to the high-born: how he said "Good morning" to those with whom he came in contact—his inferiors—and "Good night" to the cabby who took him home when the day's work was done.

The profession which he adorned is better for his having lived. He was the embodiment of the spirit of the Tennyson couplet,

Kind hearts are more than coronets,
And simple faith than Norman blood.

VOTE OF THANKS TO RIDA JOHNSON YOUNG

RIDA JOHNSON YOUNG, to quote from our 600 correspondents in the country, has "scored a hit" in every play she has had produced. But it is not as a playwright only that she has a place. She talks as well as she writes, if she is correctly reported, and has a fund of philosophy as pat as that of Laurette Taylor, who converses as well as she acts, and sometimes better.

In a general ramble on her profession Miss Young said the other day, speaking of songs that are frequently dragged in to help out a play:

"I think the songs ought to be written about the action.

They ought to belong to it; not be just any old song that could be taken bodily and shoved into any comedy at all. Lugging in a song about icebergs when the action takes place in Panama and singing about parrots and palms when your scene is in Alaska doesn't appeal to me. I think a musical comedy can and should be made as coherent and logical as a play. But it's a long, long way to that particular Tipperary."

The thanks of many playgoers will gush forth to Miss Young for the point she takes. It is a wonder that somebody hasn't said it before, and maybe somebody has, but not in the way Miss Young puts it. An interpolated song in a musical comedy may be admissible in some instances, but such instances are rare.

HAMMERSTEIN PLANS BUSY YEAR

Five New Attractions on List for Coming Season—"De Luxe Annie" the First

Arthur Hammerstein's plans for the coming season, which are more extensive than heretofore, include the production of five new attractions. The first will be a play described as "a psychological play of mystery," written by Edward Clark and called "De Luxe Annie." The New York premiere will take place early in September. The players engaged for it are Willette Ker-shaw, Vincent Serrano, Albert Brun-ning, Thurlow Bergen, Mary Hall, Wal-ter Wilson, Percy Pollock, Jack Mac-Bride, Minnie Milne, R. W. Smiley, Russell H. Davies, John C. Leach and Edward Mackay.

"Furs and Frills," a musical comedy by Mr. Clark and Silvio Hein, will be presented at the Astor Theater, Oct. 29, with Frances Demarest, Ernest Tor-rence, Ruby Norton, Beatrice Allen, Ward De Wolf, George Anderson,

Charles Angelo, Marguerite Calvert and Harry Miller in the cast. At Holiday time a musical play by Otto Hauerbach and Hugo Felix will be produced in New York and next Spring Mr. Ham-merstein will stage at the Casino the first of a series of annual musical re-vues, also done by Messrs. Clark and Hein.

The energetic Edward Clark has written a play accepted for production next season by Mr. Hammerstein, which bears the somewhat startling title of "Prostitution." It is said that in this drama, dealing with white slave con-ditions, the subject matter adheres to the name.

Also, three companies of "You're in Love" will send in box office state-ments to this manager, and one company presenting "Katinka" and one "High Jinks" will do likewise.

"EVERYWOMAN" AGAIN

Henry W. Savage Attraction to Tour for Eighth Season

Henry W. Savage's production of "Everywoman" will begin its eighth season in Halifax, N. S., early in August. Following a tour of the Canadian Cir-cuit it will have special revivals at the Boston Opera House and in New York City. The title-role will be played by Paula Shay, who has recently been ap-pearing in motion pictures. Robert Mait-land will be seen in the role of Nobody.

BLACKTON GOES TO PARAMOUNT

(Continued from page 3)

of art or literature accomplished in a hurry or on scheduled time by routine work.

"I am going to apply my experience of long years of practical work added to my vision of future possibilities to the making of perhaps four artistic pro-ductions a year. They will be produced independently, and from scenarios of finished product every detail will be under my personal direction. Every production will be built upon the firm foundation of a literary masterpiece.



MARGARET McNULTY, Campbell.
In "Nothing But the Truth."

"I feel that this is the most impor-tant move that I ever made in my pic-ture career, but I know that it is a move in the best direction for the best in-terests of the highest ideals of film-dom."

"My productions will be distributed through Paramount Pictures Corpora-tion, because I believe their system best adapted to handle the class of produc-tions I will make, and, frankly, their contract was so flattering and so gen-erous I could not consistently consider any other offers."

Mr. Blackton refused to discuss figures, but it was learned from reliable sources that he has given an option on his Vitagraph stock of over \$1,500,000 to the Vitagraph Company to be pur-chased by payments approximating up to \$250,000 a year during a period of years.

Beulah Poynter Bowers, who writes under the name of Beulah Poynter, filed a suit last week against Lee Kugel and the Kulee Features Company, produc-ers, over the use of the name "The Unborn."

Gilbert Parker's Works

"The play's the thing," and I have given careful consideration to the vehicles from which my pictures will be adapted. I believe that the writings of Sir Gilbert Parker offer a greater opportunity for picturizations than al-most any other fiction of to-day through their vital, virile action, their unflin-ning deep themal note of sentiment and mysticism, and above all their high quality of that necessary attribute, imagination.

"I have been fortunate in securing practically all of Sir Gilbert Parker's important available work, and my asso-ciation with him, and his keen personal interest in the screen picturizations of his stories will prove an inspiration that will undoubtedly affect favorably the final result.

"I am to retain a large part of my stock interest and all of my sentimental interest in the Vitagraph Company. I am severing my connection with it be-cause, I believe, that only by individual-ized productions can certain results be accomplished.

"My affection and esteem for my lifelong friend and business partner, Al-bert E. Smith, is undiminished, and I shall miss my continual association with him and all of the great army of faith-ful Vitagraphers more perhaps than I realize at present.

"I feel that this is the most impor-tant move that I ever made in my pic-ture career, but I know that it is a move in the best direction for the best in-terests of the highest ideals of film-dom."

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BIRTH CONTROL

FILM BARRED

Appellate Division Also For-bids "The Hand That Rocks the Cradle"

The Appellate Division of the Su-preme Court expressed its disapproval of birth control films on July 13 by re-versing the order of Justice Bijur re-straining License Commissioner Bell from interfering with the photo drama "Birth Control," picturing incidents in the crusade of Mrs. Margaret Sanger and affirming the ruling of Justice Greenbaum denying an injunction for a similar play, "The Hand That Rocks the Cradle." The court says:

"It is not the judgment and discretion of those who are interested in exploit-ing a film commercially, as is plaintiff, or of citizens generally, or even the courts, but that of the commissioner only, that is called into action. The commissioner contends that the film would have a tendency to arouse class hatred, as it tends to show that the rich have small families and favor the poor having large families."

LASKY ENGAGES WOODS

Official Confirmation of Statement Pub-lished in The Mirror Comes from Coast

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, who is in active charge of all the pro-ducing activities of the concern, last week announced through the New York Paramount offices that Frank E. Woods has been engaged as general manager of productions of the Lasky Company un-der Director General Cecil De Mille. This gives official confirmation of the statement appearing in last week's *MIR-ROR*.

Mr. Woods is the author of the original scenario of "The Birth of a Nation," and was former general manager for D. W. Griffith and supervisor of produc-tions of the Fine Arts Studios.

Mr. Lasky in his announcement, which was wired to the New York office from Hollywood, stated that owing to the in-creased size of the Lasky studio, it is the desire of that organization to have the most capable men of the motion picture industry in official capacities. "Mr. Woods," says Mr. Lasky, "will have complete charge of the story from the time it is passed from the reader until it is ready to be released on the Para-mount Program. He will work directly with the writers and directors. This re-lieves some of the burden from the shoulders of Milton E. Hoffman, who still retains the position of studio gen-eral manager, and it does not affect the department of Fred Kley as production business-manager.

As the right-hand man of David W. Griffith, with whom he was in intimate association at the Fine Arts Studios, Mr. Woods did excellent work in the super-vision, selection and preparation of ma-terial for production and in the actual assisting of the various directors in the staging of their photoplays. His activi-ties under the new arrangement will be practically the same, and he will occupy a similar position on the west coast to that which is now held by Hugh Ford in the Eastern studios of the Famous Play-ers-Lasky Corporation.

OFFICERS ELECTED

At the recent convention of the Texas Amusement Managers' Association, held in Galveston, E. H. Hulsey, of Galves-ton and Dallas, was unanimously re-elected president. A. A. Chouteau, Jr., of Dallas, was elected secretary of the executive committee, and P. C. Levey, of Fort Worth, was elected treasurer of the association.



LAURA WALKER,
"The Man Who came Back."

COX INTERESTS SOLD

Holdings of Late Theatrical Manager Are Transferred to the Shuberts

A financial deal of the first im-portance was consummated in New York and Cincinnati last week when the interests, involving several million dol-lars, of the late George B. Cox, the pol-itician and theatrical magnate, were transferred to Lee and Jacob J. Shu-bert.

The deal was made between Lee Shu-bert, J. Shubert and Joseph L. Rhinock on one side, and Mrs. Caroline Cox, the widow of George B. Cox, on the other side. Mrs. Cox sold to the Messrs. Shubert and Mr. Rhinock all of her late husband's interests in the theatrical world including his holdings in the Shubert Theatrical Company, the Marcus Loew chain of vaudeville and moving picture theaters, and the Cox interests in the B. F. Keith vaudeville theaters in Cincinnati, Louisville and Indianapolis, and the Cox interests in the World Film Picture Corporation. The transaction included realty, stock and bonds. Jacob J. Shubert and Mrs. Joseph L. Rhinock consummated the de-tails of the transaction in Cincinnati. This new deal is one of the largest on record in the history of the theatrical world.

PLAYS FROM PARIS

French Theatre Will Be Installed at Garrick Nov. 20

The new French theater, which will be installed in the Garrick Nov. 20, will be known as the Theater du Vieux Colombier. All productions will be brought from Paris. The best plays of the best French authors will be offered and no effort will be spared to make the theater the center of French culture in New York. The board of directors will be composed of Gaston Liebert, James W. Barney, Nicholas Murray Butler, Paul D. Cravath, Andre de Cop-pet, Robert Golet, Cornelius Vander-bilt, Henry Rogers Winthrop, Otto H. Kahn and others. Mr. Kahn will be chairman.

TO GIVE "HERE COMES THE BRIDE"

Klaw and Erlanger will open one of their Broadway theatres next month with "Here Comes the Bride," a play by Max Marcin and Roy Atwell. They have engaged for an important comedy role Otto Kruger, who was seen last season in "Captain Kid, Jr."

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

MOST ACTIVE YEAR FOR PATHE

27,000,000 Feet of Film Published in Six Months—History of Amazing Growth of Exchange—Plans for Feature Program Announced on Anniversary of Founding of American House with J. A. Berst in Charge

"The output of positive film, printed and published in our two factories in Bound Brook and Jersey City, New Jersey, for the first six months of 1917 has been over 27,000,000 feet," announces J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. This is the first time that any announcement has been made which would tend to show the vast output of the Pathe American factories. It is made on the occasion of the double anniversary of the founding of the Pathe American house and of Mr. Berst as its chief executive. No film company in this or any other country, it is claimed, has ever equalled or approached these figures in factory production. It constitutes a record for achievement of which the Pathe Exchange, Inc., is justly proud.

Amazing Growth of Pathe

On July 18th, 1904, Mr. Berst arrived in New York from Paris and established the American house of Pathe. From the small beginnings of a tiny office on Twenty-third street have sprung the fine offices on Forty-fifth street, occupying two floors of a modern office building, the thirty branch offices in the United States, the big factory at Bound Brook, N. J., and the studios in Jersey City. At the start Mr. Berst comprised the entire staff of his office. To-day there are several thousands of persons on the payrolls of the Pathe Exchange, and as many more depend upon the big house for their living although not on the Pathe salary list. Here is a record of growth and achievement of which Mr. Berst may well be proud. Of the thirteen years only two were not spent in advancing Pathe's interests—1914 and 1915—in which years he held the office of president of the General Film Co., and later that of vice-president and general manager of Selig. His entire business career of twenty-one years has been in the film business, and of the twenty-one, nineteen have been with the one concern—Pathe, a record which doubtless cannot be duplicated in the business.

No "Hit-and-Miss" Methods

The first six months of 1917 have shown a wider activity, a larger business and a healthier condition than any previous six months in the Pathe history. Not only is the quality of Pathe pictures higher than at any time in the past, but Mr. Berst has entirely done away with the old "hit-and-miss" methods that were once so characteristic of every film manufacturer and producer. The system under which the Pathe Exchange is now operated equals in efficiency that of any other large concern in any line of business. This efficiency is not only applied in the methods of the home offices but also in the Exchanges. The Pathe organiza-

tion is to-day closely welded together, able, enthusiastic and loyal.

Prominent New York banking houses, familiar with the film business and with accurate knowledge of the financial resources of the various motion picture companies, say that the Pathe Exchange is the strongest financially of any company in the business, and that few concerns in any line of business could so readily produce great sums of money on short notice. That these are facts gives proof that the principles on which the Pathe business has been built and on which it is being conducted are sound and honest, and that Pathe is rendering to the industry a service which is needed and appreciated. "We are not in business for a few months only, but, we hope, for many years. We will so build and conduct our business that we will gain the good will and respect of all whom we serve and in serving them thus we will best serve ourselves—that has been and is and will be the Pathe policy."

To Build Up Feature Program

The recent engagement of Mrs. Vernon Castle is illustrative of Mr. Berst's intention of building up the Pathe feature program to a point where every star on it is a box-office attraction of the first magnitude. The acid test of box-office worth will in the future be applied to all featured players in Pathe pictures. Mr. Berst believes that such players, in plays of sterling merit, backed by general, straight-to-the-public advertising, will have such a pulling power that the pictures will almost book themselves. With two different serial episodes each week, with a five or six-

reel feature, with the Lonesome Luke comedies, the Combitone scenics and educational, with the famous Pathe colored scenics, with the Official Government War Pictures, with the International animated cartoons and the Hearst-Pathe News, the Pathe program is remarkably varied and well balanced.

The board of governors of the Pathe Club, in honor of Mr. Berst's anniversary, tendered him a dinner Wednesday night, July 18, in appreciation of his services, at a well known New York restaurant.

NEW VITAGRAPH MANAGER

Ronald A. Reader, for more than twenty years a friend and business associate of Albert E. Smith, president of the Vitagraph Company of America, has been appointed business manager of the Vitagraph Company, with headquarters at the company's administration building in Brooklyn.

Messrs. Smith and Reader have been associated in the motion picture industry for the last eleven years. The latter was for several years general European representative of the Vitagraph Company and managed the company's plants both in England and in France. In the latter country he was the head of the Vitagraph Compagnie de France, and successfully handled the company's development from a small plant in Paris to a second and then a third larger one. He remained in charge of this plant until October, 1916, when he returned to the United States.

METRO ANNOUNCES A NEW POLICY

"At a Price the Exhibitor Can Afford to Pay" is Slogan of Richard Rowland

The long expected Metro announcement, recently forecasted in a MIRROR interview, has now been made public by Richard A. Rowland, president of the Metro Pictures Corporation. Coincidental with the announcement of its policy Metro sets forth as its trade slogan, "At a price the exhibitor can afford to pay," and points out that it desires no contracts that do not permit the exhibitor to make money. Metro's new policy also includes the elimination of all stars who have not acknowledged box-office drawing power and the presentation of big stars in big productions, so that each Metro release will be a box-office attraction. The Metro's plans have been carefully drawn and are herewith outlined by Mr. Rowland. "Metro begins its new picture activi-

ties with the week of August 27, and has selected as its picture slogan these words, 'At a price the exhibitor can afford to pay.'"

Live and Let Live

"It is perfectly evident to us, as picture men, that no system, plan or schedule which requires the exhibitor to pay prices that do not permit him to make a profit for himself can long survive in the motion picture business. We have, therefore, decided that no contract which does not permit the exhibitor to make money is of any lasting value to Metro, and we go on record as against any system which does not include the 'live and let live' idea.

"Metro's new plans are made in response to the demands of the exhibitors themselves. We have received in the last three months many thousands of communications, many of these voluntary, many of them in reply to requests for information regarding the drawing power of stars, regarding the type of attractions desired and the prime necessities for box-office attractions.

"Acting on our own judgment as the result of our successful experience in the picture business plus the expressed business judgment of the exhibitors, Metro has raised its standard of production to a point where its regular productions now equal its best productions of a year ago.

Picking From Series

"Out of our series the exhibitor can pick fifty-two pictures, and can have a better business proposition than he has ever had before, although Metro has always dealt with the exhibitor in so fair a manner as to justify him in being a regular user of our productions. By using only stars of known drawing power, and picking them by stars series, we are enabled to present better pictures because with the ordinary program system there is always a limit as to the cost of productions. With the new plan the exhibitor pays for nothing that will not make him money."



HOWARD CHANDLER CHRISTY AND PEARL WHITE, in Mutual Salutations at the Former's Studio.

PUTTING TRIANGLE HOUSE IN ORDER

No Important Changes in Production Staff Are Contemplated—Eliminating Waste That More Money May be Invested in Pictures—Exchanges Report on Value of Stars and Directors

During the past few months Triangle has been quietly "putting its house in order," to quote one of the officials of the organization. The sole purpose of the reorganization, it is stated, has been to eliminate waste in order that a greater amount of money may be invested in productions. Contrary to supposition, the producing organization will remain intact except for such minor changes as are deemed advisable in order to raise the standard and increase the power of box-office attraction.

"Like all big concerns, Triangle must change constantly to keep pace with the public demands and the advancement of the industry," stated an official. "During the past month we have carefully felt the pulse of the box-office through reports from each of our exchanges. The purpose of this examination was to determine wherein we were weak and to obtain advice as to gaining new strength. By the reports on each product we are able to ascertain precisely the value of each director, star and scenario writer. These accounts have been in the main gratifying, reflecting credit upon the past achievements of Triangle, which, we believe, have not been eclipsed by any other concern. Whatever changes are made in the producing organization will be, we repeat, for improvement and for that only."

"We have issued no boasts as to what we intended to do in the future. We prefer to deal in concrete terms rather than visions and prophecies. At the present time we have all our August productions on the shelves ready to be issued at prescribed dates, and virtually every player, director and cameraman who has contributed distinguished service in the past is now at work on productions to be released in September and October. Each of these artists will be given greater scope for expression and will not be stinted the funds for perfecting the output."

July Productions Notable

"The month of July has been one of the most notable in the history of Triangle. We point to 'The Flame of the Yukon,' produced under the sole direction of Charles Miller from an original story by Monte M. Katterjohn. All concerned in creating this picture are now engaged on others which will prove quite as meritorious."

"'Sudden Jim,' a convincing picture of American life, will be released on July 22. It illustrates our policy to maintain a perfect balance of star, story and production, each of the highest quality obtainable, regardless of expense involved. We guarantee the box-office value of this picture. It was produced under the sole direction of Victor L. Schertzinger. Charles Ray, who has appeared in all of the plays directed by Schertzinger, heads the cast of 'Sudden Jim.'"

"'The Sawdust Ring,' a story of circus life by L. V. Jefferson, has just been passed on by our executive board, and we are urging exhibitors to view it in advance that they may advertise it to the full extent justified. Bessie Love has the stellar role in this picture. 'In Slumberland,' a kiddie feature star-

ring little Thelma Salter, will be released on the program of July 29. Director Irvin Willatt has staged the play with elaborate scenic effects. 'Borrowed Plumage,' starring Bessie Barriscale, has already been reviewed by the critics in our projection room."

Triangle Releases for August

"The stars on the Triangle program for August include Olive Thomas, Louise Glaum, Bessie Barriscale, Bessie Love, William Desmond, Enid Bennett, Wilfred Lucas, Elda Millar, Jack Devoreaux and Veta Searl."

"The features for the week of August 5 are 'The Food Gamblers,' a drama that drives home some pertinent truths of present day conditions. It was produced under the supervision of Allan Dwan with Wilfred Lucas and Elda Millar in the leading roles. Olive Thomas, star of 'Madcap Madge,' is featured in 'An Even Break,' written and directed by Lambert Hillyer. Magnificent settings, depicting Broadway roof gardens and cafes, and a company of more than 400 people were employed in the production."

"Louise Glaum in a distinctly new type of part will appear on August 12 in 'Golden Rule Kate,' produced under the direction of Reginald Barker. William Desmond in 'Master of His Home,' directed by Walter Edwards, shares honors with Miss Glaum on the week's program. Alma Reuben, featured in leading roles of 'The Americano' and 'Truthful Tulliver' appears in his support."

"Bessie Love will reappear on August 19 in 'Wee Lady Betty,' a modern story of Old Erin, produced under the direction of Charles Miller. Enid Bennett in 'They're Off,' directed by Roy Neill, will also appear the week of August 19. Bessie Barriscale in an elaborate production, 'Wooden Shoes,' a story of Dutch life, will be a feature of August 26. 'The Jinx Jumper,' an Allan Dwan production with Jack Devoreaux and Veta Searl, will be on the same bill."

"Among the stars of September pro-

ductions are William S. Hart, Charles Ray, Dorothy Dalton, Margery Wilson, Bell Bennett and Winifred Allen."

PATHE SIGNS TWO NEW STARS

Pictures Presenting Florence Reed and Robert Warwick Are Purchased at High Figure

Florence Reed and Robert Warwick are two new Pathe stars as the result of the purchase by Pathe of "To-day," starring Florence Reed and "The Mad Lover," starring Robert Warwick, the two pictures which many critics have pronounced among the best productions of the year.

J. A. Berst, vice-president and general manager of Pathe, secured these pictures from Harry Rapf, the producer, after weeks of spirited bidding in which practically all the big distributing agents and firms of the country participated. The checks that changed hands for these pictures are reputed to have amounted to two hundred thousand dollars.

"To-day" and "The Mad Lover" will have a Broadway showing immediately, both these pictures having been booked by the Strand Theater management. "The Mad Lover" will be shown at the Strand, the week of July 22nd and "To-day" at a later date.

Opening Fall Campaign

Mr. Berst announces that the purchase of these superfeatures is one of a series of moves he is making to begin releasing, this Fall, the highest grade feature program. He states that in accordance with the Pathe policy, announced last Spring, he will have at least a dozen superfeatures of unsurpassed excellence ready for release on the Pathe all-star superfeature program by September 1st.

Harry Rapf, the producer, when interviewed, regarding the sale, stated that it was true he had sold the pictures to Pathe for two hundred thousand dollars and that the checks had already been deposited.

FIFTY YEARS AN ACTRESS

Mary Birch Maurice, better known as "Mother" Maurice, will celebrate her fiftieth year as an actress on the stage and screen in August, when she appears in the featured role in "Transgression," a Vitagraph "Blue Ribbon" feature. She made her debut as an actress at the close of the Civil War as a member of the Pittsburgh Stock Company.

"Never in all my years in the show business have I produced anything that has received the favorable attention accorded 'To-day' and 'The Mad Lover,'" continued Mr. Rapf. "Every critic gave them unstinted praise, complimenting me on story, production and cast."

"Practically every big distributing company and every live state rights buyer negotiated for these pictures. Among those who backed their opinions by their offers were: Samuel Goldfish of Goldwyn; a syndicate headed by Stanley Mastbaum; Frederick Collins, president of McClure; Henry Brock, Harry Sherman, W. H. Hoffman, Hiller and Wilks, the state rights men, and others."

"Among those who told me these pictures ranked with the best features ever produced for the screen were R. A. Rowland, president of Metro; Louis Mayer, of Boston; Samuel Goldfish, president of Goldwyn; B. M. Moss, Marcus Loew, John D. Williams, Margaret Mayo, Edgar Selwyn, Harold Edel and Wid Gunning."

Making Praise Unanimous

"To add to the praise of the critics and the opinions of the buyers substantiated by their offers, both Miss Reed and Mr. Warwick state 'To-day' and 'The Mad Lover' are the best pictures in which they have been starred. I can talk all day about these pictures telling you what exhibitors and reviewers have said, but let the reviews speak for themselves."

C. R. Seelye, business manager of Pathe, is enthusiastic over the acquisition of these two pictures. He says: "They are attractions that will keep the box office men busy taking in the money and will make every exhibitor who is lucky enough to get them wear a deep smile of contentment."

"'The Mad Lover' is by far the best picture in which Mr. Warwick has appeared," states Mr. Seelye. "I consider it even better than 'The Argyle Case.' Mr. Warwick is of the same opinion and says that he believes he has done his best work in this picture. I am positive that when it is publicly screened it will be given the same favorable criticisms that 'To-day' received."

"Florence Reed must be accounted one of the biggest stars on the stage and screen at the present time. She leaped into stage stardom in 'The Yellow Ticket' and became a screen star in the two splendid pictures, 'At Bay' and 'New York.'"

"Last winter she did some of the finest work ever done on any New York stage as 'Tisha' in 'The Wanderer,' at the Manhattan Opera House. Now she has more firmly fixed on her head the

(Continued on page 13)



MARY McALISTER AND FRIENDS,
In "A Place in the Sun"—Essanay.

LITTLE JOURNEYS TO EASTERN STUDIOS

II.—Metro

THE METRO system, like all Gaul, is divided into three parts. There is the administration center in the Long-acre Building in the heart of Broadway, the main Metro studio on Columbus Circle at Sixty-first Street, and the studio for special work near the waterfront at West Forty-third Street. As this article is concerned solely with the actual quarters where pictures are filmed, we will leave the group near Times Square for the main studio on the Circle, where the regular program work goes on and five-reel features are turned out with remarkable rapidity and thoroughness.

The entrance is inconspicuously tucked away in a group of office buildings. Once admitted to the twelfth floor, you find yourself in another world which is quite as busy as the street you have just left. The studio itself is a huge room, stretching the entire length of the building and fitted out with every conceivable electrical device. Every inch of the stage proper was crowded with sets either with companies working on them or waiting to be filmed and all bustling with the activity of a three-ring circus. One of the most attractive was a nursery set as a background for Mary Miles Minter, directed by John Downing, whose first Metro picture, "Rose of the Ally," was developing before our eyes. An elaborate drawing-room set was being put into shape for Ethel Barrymore, whose next picture draws additional interest from the fact that it is the first to be directed by her brother, Lionel Barrymore. Two more sets were waiting for Emmy Wehlen and Viola Dana, who were out on exteriors. As we left the main stage for a tour of the offices, Mabel Taliaferro dashed by from a conference with Mr. Rolfe over a script which she was still waving triumphantly. She stopped long enough for a brief chat in which she told us that she deserved the respect due to all pioneers, for she was the star of "The Three of Us"—the first Rolfe-Metro feature ever produced.

Rolfe's Office Commanded

The stage is surrounded by offices of the various executives and heads of the departments. In a secluded corner, a small winding staircase leads to the balcony, where the office of B. A. Rolfe, general manager of the company, is cleverly concealed. An ingenious method has been employed for protect-



B. A. ROLFE,
General Manager, Rolfe Metro.

The Second of a Series of Articles Dealing with Eastern Studios to Be
Published at Intervals in The Mirror—This Journey
Included Two Metro Studios

By ALISON SMITH

ing the general manager from loquacious strangers and at the same time keeping him in touch with the work that is going on. The office is provided with sliding windows which shut out noise and general distraction when closed, but which, when open, afford a sweeping view of the entire studio, with the sets stretched out below. Mr. Rolfe is obviously pleased with his strategic position and chuckled as he told us it was a happy idea which grew out of many months of annoyance when his office was in a less conspicuous place.

First in the line of offices circled about the stage is the private sanctum of Clark Thomas, the efficiency expert. He explained, however, that he is hardly ever in it, since the first duty of an efficiency expert is to be in several different places at the same time. Next in line is the office of Edward J. Schuller, the technical director, who supervises the actual building of sets, selects exterior sites where villages, etc., are to be erected, and superintends explosions, floods and other screen disasters. Harry Franklyn, the assistant general director, was discovered half buried under a pile of manuscript in his office, which seemed teeming with noiseless but intense activity.

Miss Wyre in Unique Position

One of the most interesting features of the entire executive department is the office of Leila Knapp Wyre, who was introduced as the only woman casting director in the film world. She is an attractive and quite feminine woman with sympathetic but appraising eyes who receives daily the endless line of applicants for screen glory, selects the more favorable types and fits them to their respective roles. Among the other advantages that her feminine intuition brings to this task is the fact that she is in no danger of being dazzled by dimples or melted by tears in choosing the members of a given cast.

Two large delightful rooms are devoted to the scenario department. One is the charming office of June Mathis, head of the department, and is a cheery little room which manages to combine suitability with an attractive interior. In the other, the members of the staff are engaged in reading scripts, writing continuities and evolving plots for original stories. These rooms command a refreshing view of Central Park and have all the privacy of a detached department, with the additional advantage of being in close touch with the directors in the studio without.

Separate Rooms for Drew

A separate suite of rooms is devoted to the Sidney Drew Comedies. This scenario work is distinct from the other department and is under the supervision of Charles L. McVey. As we passed we had a hurried glimpse of Mr. Drew turning over scenarios with the harassed expression that comes with his worst domestic predicament on the screen. Eternal vigilance is evidently the price of the Drew standard of excellence, for the ordinary difficulty of getting good comedies is increased by the unique character of the scripts they use.

On the floor below, a long row of dressing rooms stretches the entire



MAXWELL KARGER, GENERAL MANAGER OF METRO, EMILY STEVENS
AND GEORGE D. BAKER, DIRECTOR, GOING OVER SCRIPT
OF "A SLEEPING MEMORY."

length of the building. We stopped for a moment at the cretonne-covered room of Viola Dana, which was deserted except for her pet turtle, and glanced into the large, inviting Barrymore suite, which also faces the park. From here we passed the property room, which is filled with such an assortment of tapestries, lamps and antiques of every description that it suggests an old curiosity shop. Most of the furniture in the sets is made in the carpenter shop in another corner of the building. The Metro people pride themselves on turning out substantial furniture, instead of the faked or flimsy articles which are so annoying in an otherwise realistic set. The costume room is presided over by a cordial mistress of robes and is piled high with costumes of every conceivable period and style. Our inspection wound up with a visit to the kitchen, where lunch is prepared for the entire staff and which is fitted up like the kitchen in a miniature hotel.

After even a casual tour of this large plant, your sense of confusion vanishes and you begin to understand the system and order that underlies the bustling activity of one of the busiest studios in the East.

Tour of Waterfront Studio

The other studio near the waterfront is more specialized but none the less interesting. It is devoted to the largest and most elaborate productions of the Metro Company, the productions *de luxe*, which run to seven, eight or more reels. The large stage has been the scene of the many perils in the Bushman-Bayne serials and is soon to be used as the background for the work of Edith Storey, who has recently joined the company. At present it is being used for the production of "The Slacker," under the direction of Christy Cabanne and featuring Emily Stevens. The plot of this new feature is still a mystery, but from the violent activity in one corner of the room we gathered that it contains a thrilling fight under

water staged in the immense tank which is one of the special properties of the studio. In another corner a copy of the famous Tiffany staircase was waiting for a more peaceful moment in the play. The studio is fitted out with

every mechanical invention that is needed for the many emergencies occurring in the type of play staged under its roof.

The lower floor has a few large, comfortable dressing rooms and private offices. The main office is occupied by Maxwell Kruger, who has complete supervision of the studio and is in charge of all the special productions from the buying of the scenario to the final assembling of the production. The scenario department is represented chiefly by Albert LeVino, who explained, however, that it was not a scenario department in the ordinary sense, for their methods of selecting scripts is scenario reading reduced to its simplest terms. Mr. LeVino goes over the first scripts as they come in, and refers the desirable ones to Mr. Kruger, who in turn confers with the director and the star. By this system of getting together and talking it over, they are able to give the concentrated attention necessary to the longer plays. This isolation of all the details attendant on the six to ten reel films is a most desirable feature of the Metro system, as the treatment of a six to eight reel feature must necessarily be different from that of the regular program pictures of five reels.

The best evidence that the Metro reorganization has met with the increased activity anticipated by its executives may be found in a personally conducted tour through their exceedingly modern and flourishing studios.

BEDELL GETS APPOINTMENT

Ben W. Bedell, a veteran in the motion picture game, has been appointed special representative for the Edmund M. Allen Film Corporation, of Chicago. Fred C. Aikin, general manager of the Allen Company, announces the appointment. Ben W. Bedell, for years Chicago representative for the Edison Company and later a representative of the Essanay Company is well known in the picture business. His long experience in the motion picture industry makes him a valuable man.

PREPARING PROGRAMS FOR PHOTOPLAY ACCOMPANIMENTS

SINCE the introduction of music as a medium of interpretation for pictures, there has sprung up a sort of tradition as to the kind of compositions to play for certain familiar scenes; so much so that an unthinking player will get monotonous in a few weeks. These traditions are set by the large houses and they filter out through the town and on through the country at large. The lone player in the small town tries to keep up with his brother in the big city, and so picture music follows the line of least resistance and there is much sameness about it, unless the pianist or leader be of an original turn, in which case he cannot be too much encouraged.

I propose to offer practical suggestions for the benefit of musical directors with limited facilities, taking two current pictures for first consideration, "The Little American" and "The Love That Lives."

"The Little American"

Suggestions for musical program: "Dixie," "Yankee Doodle," and "The Marseillaise" from "The Most Popular Songs of Patriotism" (Hinds, Hayden and Eldredge); Melody, Friml (G. Schirmer); Dolores Waltz, Waldteufel; two "Agitato's" from Loose Leaf Album (Carl Fischer); Hawaiian Butterfly (Feist); Coronation March, Meyerbeer (Witmark's Moving Picture Album); Adagio Pathetique, Godard (a pianist can use the organ arrangement published by Schirmer). All these are standard items and ought to be in every picture player's library.

Open the film with "Dixie" as Mary Pickford is shown as Angela, and for the following interiors play first part of Melody; at "colors of France" strike into three measures of the "Marseillaise," then back to Melody. Continue until Goose-step, then play a few measures of Coronation March through business of marching, then back to Melody. Continue until cue "I'm not going back to Germany," at which play three measures of "The Watch on the Rhine," then back to Melody, very softly at farewell between Angela and the Count, and *pianissimo* when Angela is alone. At "News that shook the world" play an "Agitato" until Angela is alone, then Melody through the letter scene. On the battle field with

First of a Series of Articles Written for The Mirror by a Thorough Musician, Who Has Made a Careful Study of Motion Pictures and Musical Interpretation

By M. M. HANSFORD

Red Cross workers use soft "Agitato," and when Karl reads letters back to Melody.

Use an "Agitato" during the submarine scenes, with occasional tremolo on low octaves. Go into soft waltz while Angela dresses, and when she joins the dancers play fox-trot during dance, growing louder and louder. At launching of torpedo loud "Agitato" and at explosion stop suddenly. After ten seconds begin "Agitato" softly and continue through rescue work louder and louder until cue "You've fired on American women and children," at which play a few measures of a patriotic anthem, diminish to *pianissimo*, and at "Great News" back to Melody. At German soldiers' toast play two measures of "The Watch on the Rhine." At French retreat play "Agitato" softly. At "Angela cheats death" play second part of Melody; and at firing play "Agitato" interspersed with strains of the "Marseillaise" for fine effect. Quiet down as ambulance breaks down; at salute play a measure of the "Marseillaise."

Play Godard's "Adagio Pathetique" through succeeding scenes, and at cue "They wouldn't dare touch an American citizen play two measures of "Star Spangled Banner"; then back to "Adagio." At "Prussians' Calling Card" play "Agitato"; work up until shots are fired, follow film until Angela holds up flag, then patriotic anthem; after that "Agitato" as before. At recognition between Angela and Karl, play first part of Melody very softly. At "If there's a spark of manhood" go into "Agitato" softly, work up with scene and at entrance of commander stop suddenly for good effect. After ten seconds play "Andante Doloroso" (Loose Leaf Album).

At "Kultur" play "The Watch on the Rhine" and at shooting two measures of "The Marseillaise," then "Agitato" until after "Go by the window." In the Court Martial scene play "Andante Doloroso," and at "I became

a human being" flare out into a triumphant chord, then back to "Andante." When Karl and Angela are led out to be shot, play first part of Melody, and at explosions play "Agitato" until "Valley of the Shadow," then work up louder and louder to climax at figure of Christ, then back to second part of Melody. At "Prisoners of War" change to "Coronation March" to end, and at Statue of Liberty play Yankee Doodle or Dixie.

"The Love That Lives"

Suggestions for musical program: Elegie, Massenet, or either of Chopin's Nocturnes opus 37 No. 1, or opus 55 No. 1; Caressing Butterfly, Barthelemy (Schirmer); Songe D'Automme Waltz, Joyce (Harms); Colinet, Beaumont; At Dawning, Cadman (Ditson).

The melodic mood of this picture will be somewhat sombre from the nature of the story, therefore the introduction of lighter musical themes will be very brief. For the first scene showing Mollie as the scrub-woman, play the Elegie very softly; continue until the children are shown, then Colinet. When McGill enters house use "Agitato" until cue "Give me that money" for a climax, then back softly to Elegie during scene with Mollie and children. For the fight in poolroom use "Agitato," following film, until cue "Pete's been shot in a crap game," then sudden stop; after five seconds back to Elegie.

At title "Playground of the poor" use Colinet until cue "You must never touch that brush again," then back to Elegie. (If desired, either of the Chopin nocturnes may alternate with the Elegie.) Continue until child starts from house, then "Agitato," work up to climax when child is laid on bed.

At title "Brooks sees greater charm" begin Songe D'Automme waltz softly and continue until cue "Jimmie follows the tendencies of his father," then a few measures of Colinet. When the boys fight "Agitato" until Mollie en-

ters house, then back to Elegie. At "The parting of the ways" use Caressing Butterfly until "As time went on" go back to Elegie. For the dormitory scene in the school use Colinet played in lively tempo, and at scene in cafe change to Songe D'Automme; play very softly when Mollie leaves table. For Mollie and Brooks in hansom play Elegie until they enter home, then at cue "You've been flirting with that old man" go into "Agitato" until title "After many years," then Elegie again very softly. For the cafe scene and dance use Songe D'Automme, and when Mollie reads paper go into Elegie softly and continue until cue "Who's the girl?" then play Caressing Butterfly. When Dora telephones, play first few measures of At Dawning through to cue "Is there any chance of my getting work here?" then back to Elegie. At cue "That's my engagement ring" two measures of At Dawning; then Elegie softly. At cue "I shall have to ask you to remain" begin soft "Agitato" and work up as fire starts, louder and louder, until climax at cue "Look at me closely," then sudden stop. After five seconds continue "Agitato" through fire scene until cue "That poor scrubwoman up there," then Elegie very loud by filling in the chords and playing the theme with the right hand in octaves. Die down with the fire at the end.

As suggested above, either of the two Chopin nocturnes may be used in place of the Elegie, but in order to get a logical coloring in the musical moods be sure to begin and end the film with the Elegie, whatever changes may be made in the intervening scenes.

INVENTION BY YOUNG

James Young, the Paralta director, has invented an appliance which does much to lessen the harm done to lawns, tennis courts, steamer decks and other borrowed locations by the sometimes too sharp ends of the camera tripod. Jimmy says, while he doesn't suppose he will have occasion to do so he could have his cameraman set up on a billiard table without injuring the cloth. The invention is not patented and full instructions will be furnished gratis on application.



MADGE KENNEDY'S FIRST GOLDWYN PRODUCTION.
From left to right: Madge Kennedy, Kathryn Adams, James Bentley, John Cumberland and Frank Morgan.



FIRST PHOTOGRAPH OF JANE COWL.
Famous Emotional Actress, as She Appears in Her First Goldwyn Play, Now in Preparation.

ARTCRAFT FLOURISHES IN FIRST YEAR

Anniversary of Birth Finds Organization a Potent Factor in Photoplay Field—Faithful to Motto, "Biggest and Best in Pictures," the Foremost Stars Are on Roster of Young Concern—Plans for the Future

Artcraft is one year old. Never in any industry has an organization become such a potent factor in a year as has the Artcraft Pictures Corporation. Thirteen months ago Artcraft meant nothing to the screen; it was a force of the future. Today its meaning is readily appreciated as representing several of the most important personalities in the advancement of the motion picture as an art.

New Force in Pictures

When Artcraft entered the field its scope was clearly defined. The advent of any new force in the motion picture industry is usually looked upon with fear by exhibitors, particularly when it calls for a longer run of the attraction, a higher charge of admission and an increase in the cost of rentals. Thus, when the policies, ideals and plans of the firm were first announced, many managers did not realize that this was probably the most important step ever taken in the history of the film world. It did not take them long to appreciate this, however, that the name of Artcraft meant the achievement of high ideals.

Artcraft has made it possible for the exhibitor to show the very best in motion pictures. This chance was not afforded to exhibitors prior to Artcraft's existence when the regular "legitimate" theaters usually received the first opportunity to show the super-attractions and the most famous stars. This achievement in itself is sufficient to warrant the wonderful success of the company at the hands of the exhibitor.

Famous Names on Artcraft Roster

Since its inception, Artcraft has faithfully endeavored to represent the "biggest and best" in motion pictures, commencing with its presentation of Mary Pickford subjects. The affiliation with the screen's greatest talents and brains was the only way in which the firm could achieve its aim, and this is exactly what has been done as is shown by such names on the Artcraft roster as D. W. Griffith, Mary Pickford, Douglas Fairbanks, Thomas Ince, Elsie Ferguson, Geraldine Farrar, Cecil B. De Mille and George M. Cohan.

The many palatial motion picture

houses throughout the country are operating under as large an expense as the finest playhouses. These theaters must have extraordinary productions and it is the policy of the firm to supply them with the biggest subjects in points of stars, art and general merit. In place of running the mediocre film three days and a week, Artcraft not only places the unusual attraction within the reach of the regular exhibitor whose palatial theater is the logical place to show the production, but gives him the opportunity of placing his house on a still higher plane by increasing the run of the subject and justifiably asking more for admission.

As to the smaller exhibitor, Artcraft offers to him the very thing for which every live-wire showman is ever on the lookout—namely, a "special attraction" or stimulus for his business. Just as every good retail merchant will occasionally hold a special sale to attract new customers and retain old ones, so does the showman offer a special inducement in the way of an extraordinary entertainment. To the small exhibitor who is showing the usual film Artcraft is as important as it is to the owner of the immense motion picture palace. Through its films he not only increases the prestige of his house, but actually injects new blood into the box-office veins of his business.

To the producer and star Artcraft offers a distribution such as has never been evidenced before. It not only saves him the laborious and expensive proceedings in connection with the simultaneous presentation of a big production throughout the country, but places at his disposal the very best theatres in the land.

Future Plans of Artcraft

As to the future plans of Artcraft, it will continue along the lines it has traveled from the very start. The star series selective booking policy inaugurated at its inception, and which has met with popular approval all over the country, will be continued. In accord with the new Paramount-Artcraft co-ordinate booking policy recently announced, it will continue to present the best in motion pictures of which it is capable. By its new arrangement with Paramount, it

the motion picture world and what it means, not only to the exhibitor, but to every one of its patrons. Artcraft is young in age, but that its youth is entirely out of proportion with its importance in the fifth largest industry of the nation is well appreciated by every follower of film activities.



DOUGLAS FAIRBANKS WATCHING EILEEN PERCY ACT IN A SCENE OF "THE OPTIMIST," WITH JOHN EMERSON AS DIRECTOR AND VICTOR FLEMING AS CAMERAMAN.

will in no way interfere with the releases of that organization as sometimes happened in the past.

Mary Pickford, as the first Artcraft star at the head of her own company established a high-water mark in film excellence which has been faithfully lived up to by other company offerings. The value of her name as a box-office attraction as a result of her wonderful talents and charm is appreciated by every exhibitor who has shown her pictures and needs no further comment.

The Douglas Fairbanks organization will offer to exhibitors pictures that will undoubtedly duplicate the record-breaking business displayed at the Rialto Theater, New York, and all over the country, with "In Again—Out Again," and "Wild and Woolly," his first two Artcraft pictures. The acquisition of the screen services of Elsie Ferguson, who had hitherto been unsuccessfully approached for motion picture work, disclosed another accomplishment on the part of Artcraft. Miss Ferguson is appearing in her first picture, "Barbary Sheep," under the direction of Maurice Tourneur. The announcement of D. W. Griffith's affiliation with Artcraft marked another distinct step in the progress of this company.

Geraldine Farrar, whose "Joan the Woman" won wide success, is again appearing before the camera for Artcraft, under the direction of Cecil B. De Mille. In addition to the Farrar-De Mille productions, Mr. De Mille will produce several other Artcraft pictures. George M. Cohan, who made his photoplay debut for Artcraft in "Broadway Jones," has just completed his second picture, an adaptation from his stage hit, "Seven Keys to Baldpate." The most recent affiliation of Artcraft with one of the screen's most potent factors was consummated several weeks ago when the Thomas Ince contract was announced. Producer of "Civilization" and other notable film triumphs, Mr. Ince comes to Artcraft as probably the last of the big creators of the cinema with whom it had not already affiliated.

These and various other important announcements promised for the near future, represent the power of this firm in

BUY SIXTEEN ACRES FOR SPREAD OF TRIANGLE PLANT

Company Intends Doubling Production Capacity in West

The Triangle Film Corporation has purchased sixteen acres adjoining its immense plant at Culver City, Cal., for the purpose of making improvements that will more than double the producing capacity of the studio and adding to the playing force new directors, performers and cameramen.

According to advices from the Eastern offices of the corporation, extensive building operations are planned, and this is taken to indicate that the Triangle, within a year, will have centered all of its Western activities at the suburb of Los Angeles. The present Culver City plant comprises eleven acres and is said to be rivalled in magnificence by only one studio in the world, which is situated in Southern Italy. It contains seven great concrete and glass stages, a property building filled with \$200,000 worth of furniture and other properties, film factory, planing mill and carpenter shop, wardrobe building, administration building and miscellaneous structures valued at more than \$3,000,000, not to mention the 1,800-acre ranch at Hartville, which is used for exterior location work and "western" productions.

With similar improvements erected upon the recently purchased sixteen acres ample accommodation will be provided for more than one hundred companies. The capacity of the present Triangle plant is fifty companies and the factory can produce 50,000 feet of film daily.

CAMERAMAN AS AVIATOR

George Hill, Mae Marsh's cameraman, has resigned from the Goldwyn Company and will depart shortly for Minnecola, L. I., where he will study aviation. Hill wishes to serve his country not as a flier but as an air photographer. It is believed that other cameramen will follow Hill's example and thereby add to the ever-growing "eyes" of the army.



MARY PICKFORD PRESENTING RED CROSS AMBULANCE. Lieutenant Henry Woodward is Accepting Car for Service in France.

FROM MONASTERY TO PICTURE STUDIO

Iliodor, the "Mad Monk of Russia," Declares He is Not Acting for Profit—Using Screen as a Medium of Expressing Deep Truths—Staging "Fall of the Romanoffs" a Difficult Task

By AILEEN ST. JOHN BRENON

It is a long step from a monastery to a moving picture studio. At first thought it is impossible to conceive of even the remotest connection between the two. The duties of a monk of the Greek Church can hardly be said to resemble those of a screen actor. In Iliodor, generally known as "The Mad Monk of Russia," is found the rare combination of priest and actor.

Iliodor as nearly all the world knows by now, was the principal opponent of Rasputin, the powerful monk who had the royal family of Russia completely under his control. Iliodor exposed Rasputin's evil living and his schemes of self-advancement to the authorities in Russia, but Rasputin's influence at Court was too strong for him. The faith of the Czar and Czarina was pinioned on Rasputin, and they would look upon one who spoke ill of him only as a traitor. The result of Iliodor's accusations were that he was banished for his pains.

Moves to America

He came to this country where he and his wife took refuge in a little Harlem flat. He immediately set about to expose the intrigues of the Russian Court. He attacked royal personages, officials and political leaders ruthlessly. His accusations were supported by history, and his revelations caused a sensation. Finally he was induced to lend his drama of modern events to the screen. It is nearly two months ago that the first scenes were taken by Herbert Brenon for this photodrama, which has been called "The Fall of the Romanoffs."

Life in the studio has been a novel experience for Iliodor, and he has much to say concerning the uses and possibilities of the screen. He speaks not a word of English, and all conversation with him must be carried on by means of an interpreter.

Early Teachings

"Through my ecclesiastical education which lasted until I was thirty-three years of age," said Iliodor, "I was taught to believe that the theater, moving pictures and all kindred amuse-

ments came directly from the devil. I realize now what a wrong idea that is. Since coming to this country I have been able to see many things in a different and much clearer light. I am emancipated. I am free from the shackles that bound me for so long, and I find much good where before I could see only evil. I now see in moving pictures only opportunities for unlimited good. No branch of art requires so much vitality and ceaseless effort as the moving picture. Does it not seem a pity that in so many cases it is just so much time and labor wasted, and that it has fulfilled no purpose in life save to while away a few idle hours? Why should not these efforts be directed toward some good?

Seeks No Fame or Fortune

"Anyone who thinks that I have undertaken to make a picture for either fame or fortune is very much mistaken. I have had all the fame that I or any man could possibly want, and as for money, my needs are simple and money has no charms for me. The only use I have for it is as a means to an end. I consented to take part in this picture, and play the role that I had taken in the recent events in Russia simply because I wished to condemn all evil, and to make public to the world the evil influences that existed in Russia.

My friends in this country, especially those who were priests in the Greek Church, persuaded me against it. They advised me to keep away from moving pictures on the grounds that such occupations were not fitting to the dignity of a priest. I was in a strange country. I did not know what to do or whom to believe. I longed to give to the world by means of the screen my knowledge of Russia's woes and injustices, but the demands of my friends were insistent and I regretfully gave up the idea. When the news came of the Russian revolution and the pardon of all those who had been enemies of the Czar and his coterie, I packed my belongings and prepared to leave for Russia. Felix de Thiele came to see me. He begged me to remain in this country and make a picture depicting the recent historical events in Russia, as I knew them. He told me of the inestimable good it would do not only in Russia but throughout the world. I felt it myself.

Spreading the Truth

I wanted to spread the truth. But I was afraid that the drama would not be correctly executed, and afraid that whoever the producer might be he might have little regard for the truth, and that he might be neglectful of detail. It would be useless in Russia should the atmosphere be incorrect or the settings faulty. And should the picture fail to impress Russians it would mean the downfall of all my hopes and aspirations. I feared, too, that the main truths might be distorted and disfigured, but I knew that nothing of great worth is accomplished without much anxiety, and with Mr. de Thiele's encouragement I made up my mind to be patient and search for the right man. I knew that the subject could be coped with only by a man with an exceptional brain, the soul of an artist, and a thorough knowledge of his business.

Difficult Task for Brenon

"It takes unspeakable energy and infinite pains to stage such a subject as 'The Fall of the Romanoffs.' Mr. Brenon's is no easy task but he spared nothing, neither time, labor, money, nor pains. I am convinced that Mr. Brenon has done and is doing all that lies in human power to reproduce these incidents. Nothing does he neglect to make his scenes, his characters and his story correct. The Russian spirit is observed in every detail. The picture will be a boon to Russians. For the first time they will learn the truth, and they will see for themselves the intrigues of the Russian Court that were the direct cause of so much of the peoples' sufferings and unhappiness. They will be shown who are really responsible for the events which led up to the Russian revolution and they will see how they were hoodwinked by those in power and by the monarchs of their land.

"For the Russian people never knew what was happening. They never realized how they were being mistreated and misgoverned. It will be a revelation to them. They are only now learning for the first time a few of the facts for themselves. Friends coming from Russia tell me that my book, which since the revolution and the consequent overthrow of tyranny, the people have been allowed to read, is being widely read, and that the Russian people are beginning to look with a more friendly eye towards me. Before, I was bearing a light in darkness. I was misunderstood and distrusted by my own countrymen. History has vindicated me.

Unconscious of Camera

"I have been asked what were my sensations when first I went before the camera. For me the camera did not exist. Never once did I feel conscious of it. I was simply living over again the events of a few years ago. I did not



MADGE EVANS—WORLD-BRADY.

feel that I was acting. I was living again in the past.

"When at the conclusion of this picture, I return to Russia, I intend to found a little colony on a safe and sound social and religious basis. In this colony moving pictures will be a conspicuous factor. They will be used in the fight against evil, and will be the chief means of instructing the people. I intend to have a studio properly equipped where we shall manufacture our own pictures for our own use. The knowledge that I have gained in Mr. Brenon's studio will be invaluable to me there. It will be my delight and pleasure to thus be a promulgator of knowledge. I have always stood for truth, eternal truth. I want to see the human race in this big world of ours united as brothers and sisters should be."

PATHE SIGNS TWO NEW STARS

(Continued from page 9)

crown of screen stardom by her excellent work in 'To-day.'

Pathe Improving Quality

"Pathe has improved the quality of its serials and spends from three hundred thousand to six hundred thousand dollars to make each one of the chapter photoplays it releases a commercial and artistic success. Pathe is supreme in the News reel and the short reel fields. Exhibitors can now be assured that they can get big features of the finest quality from Pathe.

"Watch for the program we will announce September 1st. Pathe has a cash reserve of at least a million dollars that is available at any moment. The big producers know this and they offer their wares to us as we can pay them ready money. We have the most efficient selling organization in the motion picture industry so we can afford to pay the producer the highest prices for his pictures, if they are good. As we have won supremacy in the Serial and the News fields, so we will be supreme in the Superfeature field. My message to exhibitors is, for big busi-

ness and good box-office results come under the Pathe banner."



JERRY'S STAR BOUT—MUTUAL.



Vice-president and General Manager Pathe.
J. A. BERST.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



"VARIETY DAY" PROVES A SUCCESS

General Film's Plan for Weekly Program Well Liked

The General Film Company's "Variety Day" plan, which was instituted a month ago as a means of relieving the monotony of the conventional "five-reel feature" program by the selection of one or two days a week on which the bill was to be made up entirely of short length pictures, has proved immensely successful in every part of the country where it has been tried, according to reports received by the company, and is rapidly becoming an established form of motion picture exhibition.

One of the most enthusiastic responses is from a leading picture house in the San Joaquin Valley, California. This house booked up at once eighteen reels a week to be used on two "Variety Days" each week, for which it was necessary to displace the conventional five-reel feature. Four "Variety Days" a week are now planned by this theater. In ordering material for his initial two days the exhibitor stated: "No more expensive 'features' for yours truly, not unless it spells suicide. We made money when we used a full General program and we will try it again. Can't get ruled off for trying."

Several houses in Philadelphia, Washington and Detroit have also switched from the "big feature" as the "piece de resistance" to a selection of two-reel and one-reel pictures.

It is stated by General Film that with such a variety of popular subjects available as the O. Henry dramas and comedy dramas, the Black Cat comedy drama, the "Sparkle," "Pokes and Jabs," Ray, "Ham and Bud," Bickel and Selig comedies, "The American Girl," "Is Marriage Sacred?" and "The Further Adventures of Stinger," series, and the Selig World Library, a "Variety Day" in fact as well as name is available to any house.

TRISCO LIKES GENERAL PRODUCTS

Reports from the San Francisco branch of General Film indicate a growing demand for this company's productions in the more prominent houses. In one week recently the following bookings were made for an entire week: Rialto, O. Henry stories, Strand, "Uncle Sam Afloat and Ashore," and Market Street: "Tom Mix in Movie Stunts." These houses and four other downtown houses are being supplied regularly with General's entire weekly output for engagements varying from one day to a full week.



"THE STOLEN TREATY"—VITAGRAPH.

SUPERPICTURES ADOPTS NEW SALES POLICY

To Dispose of Films Direct to Exhibitors

Superpictures, Inc., has adopted a policy by which it will proceed to buy the biggest pictures produced and sell them, whenever feasible, direct to the important exhibitors in different territories.

The new plan forms an entirely new twist to the state rights idea. It eliminates the exchange and cuts the cost of distribution. Overhead expense in maintaining exchanges often equals twenty-five per cent. of the cost of production. By doing away with much of this expense, Superpictures is determined to place itself in a position whereby it can sell at a reasonable price the best photoplays made.

"We are ready to buy, manufacture or finance any really big pictures," said Frederick L. Collins, president of the company.

"We'll sell them to big exhibitors, launch huge publicity campaigns and let the exhibitors take the profits. We have spent six months trying to find the best way to produce and sell motion pictures of undoubted quality. We tried the program idea. We had nearly a million dollars invested in the securities of program companies. We've owned stock in the 'star'

companies. And we've made money. However, we have decided that the plan nearest perfection is to furnish the exhibitor what he wants at a price he can afford to pay. We are ready to act as a clearing house for any man who owns a production we believe to be of Superpictures quality. We will sell it to the big exhibitors, who are going to be the state rights buyers of the future. We'll put the proper publicity behind it and take a small profit. The exhibitor will make the big money.

"The exchange system is full of flaws. It cannot adjust itself to varying conditions; it fails to give the proper sort of service. The big exhibitor knows conditions in his vicinity, knows the smaller exhibitors and realizes what prices they can afford to pay and is able to help them get the best possible value out of a picture they book. We shall not realize more than twelve productions in the first year. After the first year, however, we expect to be in a position to supply the big demand for Superstructures that by that time will have been built up."



"PEGGY HYLAND, Mayfair Star, at Niagara Falls.

NOVEL PLAN OF DISTRIBUTION

M. H. Hoffman Purposes to Charge Exhibitors Only Percentage for Service Rendered

M. H. Hoffman, vice-president and general manager of M. H. Hoffman, Inc., has announced a plan of distribution that is rather out of the ordinary, which will be followed by his firm. In releasing pictures to New York State exhibitors, through the Exhibitors' Board of Trade, he purposes charging only a percentage for service rendered. Mr. Hoffman considers a large price unjust, as his concern risks nothing in the purchase of a feature, being booked to the members of the Exhibitors' Board of Trade before it is bought. To keep the expense to the exhibitor as low as possible he also plans to return a rebate, the remaining amount when the original price of the film, the distribution cost and his percentage

have been subtracted from the gross earnings.

In announcing the policy he states that it is not as radical as it appears on the surface. "Essentially it is merely a plan of big business at small and rapid returns," said Mr. Hoffman. "I buy a picture knowing that I have a market for it. I sell that picture, and buy another, an endless chain of satisfied exhibitors."

Finally," concluded Mr. Hoffman, "I aim to do the best I can for the exhibitor, the producer and the distributor and the patron, and what I am starting to do in New York State will be extended to other States throughout the country, three of which are now in the process of lining up."

WOMEN ENDORSE PICTURE

Women's clubs throughout the country appear especially interested in "The Royal Pauper," an Edison production released through Kleine-Edison-Selig-Essanay. "The Royal Pauper," women say, appeals especially to them and to children.

One of the endorsements came from Mrs. Leo Totten of "The Woman's Club," and president of the Southside Home and School Association, Dover, N. J. Mrs. Totten wrote to George Kleine's New York branch office as follows: "I am enclosing money order for 'The Royal Pauper,' which was exhibited here this A. M. at the Baker Theater. It was the prettiest, sweetest 'kiddle picture' I have ever had the pleasure of seeing, and everybody enjoyed and applauded from beginning to finish, especially the children. I can recommend it to any club or school, as beautiful, pleasing and above reproach."

BOOK PATHE SERIAL

"The Fatal Ring" Breaks Records Among Exhibitors

"The Fatal Ring," Pathe's latest serial, released July 8, has broken all records in the great number of advance bookings made by the exhibitors and in the number of bookings that range from two days' to a full week's showing at the various theaters. Pearl White, the Pathe star, through her wide popularity in serial pictures, is partly responsible for the great demand of the picture. The serial itself is declared by exhibitors to be of an exceptionally adventurous quality.

From all the Pathe exchanges comes the same report, based on the verdict of the exhibitors, that "The Fatal Ring" is the best serial Pathe has produced to date and that Pearl White will be as big a drawing card in it as she was in "The Iron Claw," "The Exploits of Elaine" and "The Perils of Pauline." "I don't have to worry about the Summer and the business I will do these warm months," said a prominent Cleveland exhibitor when he booked "The Fatal Ring" for his theater for six days.

The story of "The Fatal Ring" was written by Fred Jackson and B. Millhauser. The production was directed by George Brackett Selts, the author or the scenario writer of all Miss White's former successes. Large display advertising on the serial is being carried in newspapers throughout the United States, and the story of the photodrama written by Fred Jackson is being printed in serial form in many of the papers. In the cast supporting Pearl White are Warner Oland, who was seen in Mrs. Vernon Castle's serial, "Patria"; Ruby Hoffman, Henry Gsell and Earle Fox.

TO RELEASE NEW UNIT

V. L. S. E. has completed arrangements for the release of the new unit of its program—Favorite Film Features—and will inaugurate it next Monday, July 23. As previously announced, these pictures, which will be released on a weekly program basis, will consist of a one-reel comedy and a two-reel drama. Featured in these pictures will be Clara Kimball Young, Norma Talmadge, Edith Storey, Earle Williams, Harry Morey, Sidney Drew, and a host of other leading screen stars.

The Favorite Film Feature release program already provides for eight weeks' showing and additional subjects are being chosen almost daily for future release.

AWAITING PEGGY HYLAND FILM

Star's Appearance in First Mayfair Production Arouses Interest

Ever since M. A. Schlesinger announced his first Mayfair production, "Persuasive Peggy," with Peggy Hyland as the star, the trade has awaited a showing of the picture. Letters by the score have come to Mr. Schlesinger, president of the corporation, from exhibitors and state rights buyers all over the world asking about the story under way and making sure that their names would not be overlooked when the invitations for the trade showing were issued.

Within the next week or so Mr. Schlesinger plans to announce the date and place of this showing through the trade papers. "Persuasive Peggy" is now completed and the arrangements for this event are well under way. The waiting experienced by the state rights buyers and exhibitors will be well repaid, for every detail has received the closest attention and nothing has suffered through the haste frequently prevalent in a motion picture studio.

Miss Hyland, besides playing in the title role, has given this—her first Mayfair production—her undivided attention from the day she signed her contract with the corporation. Frequently she has been able to offer valuable suggestions.

EXPECT NEW RECORD

Last Helen Holmes Serial Drew Five Million From Public

Helen Holmes in "The Railroad Raiders" has been one of the big money getters of the motion picture business. The last episode of the fifteen chapter Signal-Mutual photoplay was released July 18 and with its release a new record has been set for box-office receipts, although at this time it is impossible to estimate exactly what the total has been. It was estimated at the completion of the last Holmes serial that \$5,000,000 had been spent by the American public, in nickels and dimes, to see Helen in photoplays. There is no doubt but that "The Raiders" will break the record of either of her preceding productions.

McGRAW AN ADVERTISING ASSET

The popularity of John J. McGraw, manager of the New York Giants Baseball Team, will be an advertising asset to exhibitors who book "One Touch of Nature," released through George Kleine's K. E. S. E. organization, July 30, because McGraw has a rather important role in the picture and is numbered as one of the cast. Most of the scenes in which McGraw was filmed were taken at the Polo Grounds, New York.

"One Touch of Nature" was written by Peter B. Kynne for the Saturday Evening Post. The picture was made at the Edison Studios. John Drew Bennett is the star and the leading feminine role is played by Violet Cain.

PIEDMONT PICTURES MOVE

The Piedmont Pictures Corporation, successors to the Hawk Film Company, announce their removal from 1600 Broadway to 729 Seventh Avenue, suite 1002.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

"THE VARMINT" TO BE NEW PICKFORD, HUFF PLAY

First Production of Colors Under New
Releasing System

"The Varmint," an adaptation of Owen Johnson's Lawrenceville stories of the same name by Gardner Hunting, will be the first production in which Jack Pickford and Louise Huff will appear under Paramount's new "Star Series" selective booking system of release. Theodore Roberts appears in the important role of "The Roman." The production was staged at the Morocco studio, under the direction of William H. Taylor. Jack Pickford will play the part of John Humphreys, the effervescent young man whose remarkable activities at the Lawrenceville school earned him the name of the Varmint, while Louise Huff will appear as Laura, the charming daughter of "The Roman."

As a setting for the picture one of the most famous schools in the country was used, so that the whole atmosphere of the production is genuine in every phase. Jack Pickford and Louise Huff have won enviable reputations for themselves by their clever work together in previous Paramount Pictures, such as "Seventeen," "Great Expectations" and "Freckles."

RIGHTS FOR MACK PLAY Syndicate Buys "Who's Your Neighbor?" for 12 States

Herman Becker, general manager of the Master Drama Features, Inc., announces that the state rights to twelve States for "Who's Your Neighbor?" Willard Mack's sociological photodrama, have been disposed to a syndicate headed by Franklin E. Backer, president of the Mammoth Film Corporation, and H. O. Martin, formerly general manager for William Clune, who exploited successfully Clune's productions, "Ramona" and "Eyes of the World." The territory acquired by the syndicate consists of California, Washington, Nevada, Arizona, New Mexico, Colorado, Utah, Wyoming, Montana, Oregon, Idaho and Northern New Jersey.

Negotiations are now being carried on with several big state rights buyers for the sale of the rest of the United States, Canada and the world.

CONTROL "BAR SINISTER" M. H. Hoffman, Inc., Buys Territory From Frank Hall Productions

One of the most important deals of last week was closed when M. H. Hoffman, Inc., bought from the Frank Hall Productions all the remaining unsold American territory for "The Bar Sinister."

In addition to New York State, and Eastern Pennsylvania, which M. H. Hoffman, Inc., had previously acquired, this concern now finds itself in control of all other territory in the United States and Canada, with the exception of the South, Western Pennsylvania and New England.

Pierre V. R. Key, manager of sales for M. H. Hoffman, Inc., declared that "The Bar Sinister" will establish a high mark in selling volume.

FINDS FILM BUSINESS GOOD

CHICAGO (Special).—Samuel S. Hutchinson, president of the American Film Company, Inc., accompanied by Mrs. Hutchinson, arrived in Chicago to-day, completing a 5,000-mile motor drive to and from the East. They were absent from Chicago three weeks.

Personal investigation from Maryland to Maine and through the States this side lead Mr. Hutchinson to believe that the film business is in splendid health, the nation's fiscal condition considered from all angles. He found feature pictures booking readily, extensively, and box-offices piling up admissions. Mr. Hutchinson will depart in a few days for his periodic inspection of his large picture holdings in Santa Barbara and Los Angeles.

CHICAGO LIKES "DEEMSTER"

W. J. (Billy) Dunn, contracting manager for Warren and Clarke, the outdoor showmen who bought the rights to "The Deemster" for Illinois, Indiana and Wisconsin, has signed contracts with Lubliner and Trinz and Alfred Hamberger, who control two large Cook county circuits, and "The Deemster" is now literally sweeping Chicago. Ten prints are working daily in the Windy City.

John B. Warren, of Warren and Clarke, reports astonishing results with this, his first venture in the state rights field, and announces his willingness to buy other big features.

Carl Stearns Clancy has been engaged by Lorimer Johnston as his assistant in directing Crane Wilbur in feature productions at the David Horsley Studios.

WHARTONS TO RELEASE DIRECTLY TO NEW YORK STATE EXHIBITORS

Form Corporation for the Handling of New Production, "The Great White Trail"

In order to accommodate more greatly the state rights buyer and the motion picture exhibitor the Whartons, in the handling of their new production, "The Great White Trail," have formed the Wharton Releasing Corporation, with offices in New York, and through this will book their new feature directly to the exhibitors of the New York territory, selling the rest of the United States through state rights buyers. The reservation of the New York territory is the only one which the Whartons intend making.

"We are doing this simply because we believe that in this way we can give our ideas and our service direct by the exhibitors of the State without too heavy an overhead expense," say the Whartons. "Naturally, without opening nation-wide exchanges this could not be done for the entire country, and so we are limiting our direct booking operations to New York State and the portion of New Jersey that comprises a part of the New York territory. In the rest of the country our products will be handled through the regular channels of the State rights buyers."

"However, we mean that we hope and intend to follow our pictures through the country, not forgetting that after a picture has been sold it still remains our duty to do our utmost to acquaint the public with the Wharton product and the Wharton standard of quality. Since it would be impossible for us to do this through a system of

exchanges we will follow the State right plan and then follow the State rights man in going to the public."

The officers of the new company are located at 130 West Forty-sixth Street, suite 901. The officers are composed of Leopold D. Wharton, who is president, Charles S. Goetz, and Edward Small. To these latter much of the active operation of handling the Wharton products will be left, Mr. Wharton dividing his time with his brother, Theodore Wharton, in the producing end of the business. Mr. Small has been in the amusement business practically all his life, having been secretary of the Master Drama Features, president of Edward Small, Inc., and formerly associated with Marcus Loew. Mr. Goetz is one of the most widely acquainted men in the selling end of the motion picture industry. In this connection he has been affiliated with the Fox, the World, the Arctcraft and General Film Companies, having opened Fox's first office and having also been St. Louis manager for the General Film Company. In addition to having "covered" practically the entire United States in the interest of various picture companies.

Projection rooms, salesrooms and all other conveniences for the buyer and exhibitor are to be found in the new offices of the corporation. "The Great White Trail" will be followed shortly by a new Wharton feature, the work of Theodore Wharton.

HARRY SHERMAN IS WELCOMED BY TRADE PRESS

Good Fellowship Prevails at Dinner in
Hotel McAlpin

Co-operation and good fellowship were the keynotes of the harmony that prevailed Tuesday evening, July 10, at the McAlpin Hotel, when Harry A. Sherman gave a banquet to some of his friends of the journals of the motion picture industry. Sherman is right when it comes to a question of extending hospitality with a lavish hand.

The host of the evening was ably supported by his associates, Messrs. O'Donnell, Goldsmith and Lynch. There was no stage management and everything went off with an impromptu vim. The mystery of the unseen hand behind the scenes can probably be solved by a visit to the office of Shepard and Van Loan.

From the tribute paid Harry Sherman by the speakers it is evident that this "big star in the East," who has just arrived from the West, is approaching the problems that lie before him from the right angle. Co-operation and good fellowship breed reciprocal feelings.

Mr. Sherman's native modesty was overruled by the vociferous demands for a speech, whereupon he arose and delivered himself of a talk that set the seal upon his popularity. "I realize what it means for a man to come to New York to break into the game," he said, "but I think there is room for more men who desire to play the game hard and straight. I want to play it right and play it hard. With your help I'm going to make a success of the Sherman Pictures Corporation. I think there is plenty of room for such a company and we are going to handle the best pictures we can buy. I have often been asked what I think the outlook is for the coming season. The outlook is always good for good pictures and bad for bad ones. A man who has a good picture can always sell it, and the man who has a bad picture will find that it will never be in demand. I stand ready to buy a good picture at any time, and if the producer comes to me he will find me ready to take it off his hands."

SHERRY ON TOP

William L. Sherry, vice-president of Paramount Pictures Corporation and acting as district manager for Paramount Pictures and Arctcraft in New York State and Northern New Jersey, is on a trip through New York State in connection with the Star Series Selective Booking Plan to be adopted on Aug. 5 next for both Paramount and Arctcraft concerns. This statement alone means much to anybody who is acquainted with the sales tactics of W. L., as Mr. Sherry is familiarly called by his associates in the business. W. L. is known as one of the best film salesmen in this part of the country and holds the record for getting quantity of contracts, as well as size of each one. Notwithstanding the fact that he is travelling in an automobile and has no other passenger in the car except his chauffeur, he has found it necessary to get rid of some of the contracts he has received and has expressed them to his office at 729 Seventh Avenue.

PATHE ENTERPRISE ADMIRER

The Oklahoma City Theater Bulletin is devoted to the Lyric, Liberty, Folly, Empress, Majestic and Alrdome theaters—the six best in town. In a recent issue Manager John Sinopoulis of the Lyric paid a graceful tribute to the house of Pathe and also to Pathe pictures. He said: "I believe that the Pathe Film Company is doing as much for the cause of nationalism in the United States as any other private factor. Pathe seems to have taken over for the Allies the task of presenting pictures war news. It evidently has some official understanding on the subject as Pathe presents war scenes that no other producer can get."

SELIG ATHLETIC SERIES LIKED

The Selig athletic series, released in K. E. S. E. service, are increasing in popularity, according to reports. The series, which consist of ten one-reel features, present all the leading athletes in action, including Packy McFarland, Mike Gibbons, Willie Richey, Benny Leonard, Fred Welsh, Joe Stecher, Frank Gotch, and others. Not only are the boxers and wrestlers presented but also the leading college athletes in actual competition.

JAPAN RIGHTS SOLD

Samuel Cummins, representing Hillier and Wilk, has sold to Kinsaburo Kabayashi, of Tokio, the rights to Japan of "Defense or Tribute." Mr. Cummins has been specializing recently in the foreign field and has met with considerable success. He has also made several domestic sales, which will be announced later.



MACISTE OF "CABIRIA" FAME,
In "The Warrior."

GOLDWYN PLANS WIDE BILLBOARD CAMPAIGN

Extensive Postings to Be Made in U. S. and Canada

Goldwyn Pictures Corporation has signed a contract with the American Poster Association through Wadsworth-Nathanson Agency of Canada and Edward Hardin of New York for a nation-wide billboard campaign to be made during the Summer and Fall months throughout the United States and Canada.

In this campaign to back up the local exhibitors of Goldwyn Pictures extensive postings will be made in every town and city in the United States and Canada of 5,000 population or more. A twenty-four sheet, said to be one of the most distinctive pieces of paper ever designed and executed by a lithographer, will be the first piece of Goldwyn paper to herald the names of Goldwyn's famous stars. There will be a monthly change of copy, with other equally distinctive papers to follow. The

posting contract calls for an expenditure in excess of \$100,000.

The closing of this contract for a nation-wide billboard representation is in keeping with the big promotional campaign which Goldwyn Pictures have planned to bring their completed productions, beginning in early September, before the American and Canadian public.

In further preserving the identity of Goldwyn advertising the billboard posters will conform to the standardized appearance which has been established in the motion picture trade paper advertising. A noteworthy difference will be that, in addition to expounding briefly the Goldwyn policy, the national posters will carry artistic likenesses of the stars who are upon the roster of the company.

IN CHARGE IN BUFFALO

George H. Montgomery, formerly of George Kleine's General offices, Chicago, has been placed in charge of Mr. Kleine's K. E. S. E. branch office at Buffalo. Louis Green will continue in the capacity of salesman.

K. E. S. E. business in Buffalo and surrounding territory has grown so rapidly that it was decided to make Buffalo a regular branch instead of a sub-New York City branch, and large quarters have been engaged in the Palace Theater Building.

The Buffalo branch will carry a full supply of film, advertising matter and everything concerned with an exchange office.

PIEDMONT GETS RIGHTS

The Piedmont Pictures Corporation, which recently absorbed the Hawk Film Company, has moved to more spacious offices at 729 Seventh Avenue, suite 1002. The activities of this company have been greatly extended during the past year and their organization now covers the entire world. One of the most recent deals consummated by the firm was the securing of the releasing rights of the "Jimmy Dale" serial in Spain, Portugal, India, Ceylon, Burma, Dutch East India, and Porto Rico. They also secured the Fox films for Chile, Peru and Bolivia.

NEW FEATURE FILMS REVIEWED

"THE COOK OF CANYON CAMP"

Five-Part Drama. Written and Directed by Donald Crisp and Featuring George Beban. Produced by Moroco and Released by Paramount.

The Players.—George Beban, Monroe Salisbury, Florence Vidor, Helen Eddy.

POINTS OF INTEREST

George Beban in another of his inimitable character studies. A droll and touching love story of the Canadian lumber camp. The remarkably beautiful setting in the heart of a pine forest.

In "The Cook of Canyon Camp" George Beban presents all the pathos and amusement in that most amusing of types—the French Canadian. It is a delightfully droll story of a lumber-camp cook who, in an attempt to patch up a friend's love affair, nearly wrecks his own. Although the play has moments of the sort of pathos that Beban alone can give his situations, it is for the most part pure and delightful comedy, skilfully directed and staged against a background of majestic pines.

The story presents the dilemma of Jean, chef cook for the lumber-jacks, who, by the way of reconciling a friend with his wife, insists that he, too, is married and induces the man to write an affectionate letter for him which he promptly presents to the friend's wife. The ruse brings the two together, but unfortunately Jean's sweetheart learns of the alleged "wife" and the well-meaning cook passes through an exceedingly trying period before he gains his bride and his coveted "napjack salary" in the city.

Helen Eddy as the Canadian sweetheart caught the spirit of Beban's impersonation and presented an interesting bit of character work of her own. The details of direction and the lumber-camp types help to preserve the realistic and refreshing atmosphere.

In his presentation of "Jean" George Beban has added another lovable personality to his series of character studies, whose popularity with every class of audience is already established. A. G. S.

"THE STOLEN TREATY"

Five-Part Drama, by Thomas Edgewood, Featuring Earl Williams. Produced by Vitagraph as a Blue Ribbon Feature Under the Direction of Paul Scardon. Released July 16 by V. L. S. E.

The Players.—Earl Williams, Denton Vane, Bernard Seigel, Robert Gaillard, Corinne Griffith, Billie Millings.

POINTS OF INTEREST

A thrilling story of international intrigue caused by an American hero. The suave and commanding work of Earl Williams in a role perfectly adapted to his personality.

Evidently the Vitagraph Company has taken up spy hunting in a serious way, for several of their recent output of plays have had the thrilling theme of international intrigue. In "The Stolen Treaty" the menace to the United States takes the form of a visiting prince whose nefarious schemes are cleverly discovered and frustrated by a young secret service officer disguised as a society top. The first scene opens with a masquerade ball, where the heroine confides to the hero that she would just love to face real danger. Whereupon he obligingly allows her to help him in his search for the secret treaty, leading her into situations that abound with hairbreadth escapes. There are a number of unexpected twists to the action due to the various disguises of the principal characters, for the most inconspicuous character or aged relative are suddenly revealed as the pursued prince or the pursuing American. The direction brings out the best points in the story and emphasizes the sustained suspense.

Earl Williams throws the proper atmosphere of mystery about the role and manages to look exceedingly handsome in each of his various disguises. The cast is well balanced and the types excellently chosen.

A foreign spy hunt has always been a popular theme, but it possesses a peculiar significance just now and exhibitors in advertising this play should make the most of the timeliness of its plot. A. G. S.

"A SELF-MADE WIDOW"

Five-Part Drama Featuring Alice Brady. Written by Henry Albert Phillips. Produced by Peerless Under the Direction of Travers Vale and Released by World.

The Players.—Alice Brady, John Bowers, Curtis Cooksey, Justine Cutting, Richard Clarke, Henrietta Simpson, Herbert Barrington and Lila Chester.

POINTS OF INTEREST

A story that retains the interest of the sportswear, appearance of Alice Brady.

The plot of "A Self-Made Widow" embraces an ingeniously developed tangle, logical at times, but permissible. In a few instances the advance of the story seems rather choppy, but this fact in no

"THE LOVE THAT LIVES"

Five-Part Drama, Featuring Pauline Frederick. Written by Scudder Middleton. Produced by Famous Players Under the Direction of Robert C. Vignola and Released by Famous Players-Paramount, July 8.

The Players.—Pauline Frederick, John Sainpolis, Pat O'Malley, Joseph Carroll, Violet Palmer, Frank Evans and Elden Stewart.

POINTS OF INTEREST

A fine characterization of the difficult role of a scrubwoman, embodied in a progressive story ending with a thrilling climax of a rescue at a well-staged fire.

It is no small sacrifice to art for a woman of the beauty that is justly credited Pauline Frederick to assume the appearance of a scrubwoman. Only for a few short flashes does the story allow her to display her familiar charm of feature, when she is under the financial protection of a rich man, and it impresses one still further that Miss Frederick is a sincere and consistent artist to have forsaken beauty in the display of acting ability when it is realized that she could appear, if she wanted to, solely in pictures that include both.

However, she is not able at all times to veil her attractiveness, a fact that serves as part of the story, as the villain, the wealthy Harvey Brooks, notices that if she were dressed properly she would make a beautiful woman. It prompts him to an offer of support without the usual formality of a marriage contract. The woman makes the sacrifice, with the sympathy of the audience always with her, so that her boy, the only member of the family left, may receive education away from the temptations of his tenement district environment.

Up to the time the woman decides to live in the illicit relationship Miss Fred-

erick paints a remarkably faithful characterization of the office building cleaner—her walk, her gestures and her manner of dressing adding value to her acting of the part. Not for a single moment does she let the audience forget the misery and sordidness in the woman's life, and the expressions of her emotions, which are mostly discouragement and utter sadness, are all the more effective because of her repressed method. Then when she has broken away from Brooks and fallen to the lowest depths she gives another portrait that is artistic even though disagreeable.

Years afterward the sight of her son, now a fireman, serves as impetus for her reform, and here another piece of fine acting occurs when she realizes that she must not divulge her identity. She returns to her former pursuit and it happens that in the building which she cleans her son's fiancée is employed by Brooks, which comes as a complete surprise to the audience. It becomes possible for her to save the girl from being attacked by this man. During this incident a fire breaks out in the building and while the girl is saved by the son, his mother perishes in the flames.

Both the scenario writer and Robert C. Vignola, the director, have transposed to the screen the material supplied by the author in such a way that the story is constructive from start to finish. Dramatic action has received careful consideration throughout, and they have spared nothing in driving home the enveloping gloom of the scrubwoman's tragic career. Mr. Vignola should be especially commended for the staging of the fire scene. Miss Frederick receives fine support from the cast.

"The Love That Lives" contains three features that should appeal strongly to an exhibitor—the name of a star that is a positive box office attraction, a story that does not allow lax attention and a fine production. F. T.



PAULINE FREDERICK.
In "The Love That Lives"—F. P.-Paramount.

way hurts the entertainment as a whole, which is of a kind that motion picture patrons enjoy, inasmuch as it holds the interest and keeps the outcome in doubt.

The opening and closing incidents occur on a farm, owned by an attractive and romantic young lady, who is lured to the city by a promise of marriage from a man who deserts her on their arrival. In her wanderings around the city she hits upon a scheme to impersonate the widow of a wealthy man who has supposedly committed suicide. She inherits his money and goes to live on his estate. When the man turns up alive they fall in love with each other, but he remains incognito, working on his own place as a gardener.

The tangle at this point reaches its most interesting height, as the man does not want to disclose his identity and thereby reveal the deceit of the woman he loves. But the problem works out reasonably, and he goes to the young woman's farm, where she has fled to escape detection, and makes her his legal wife.

Although "A Self-Made Widow" does not call upon the actors for any special ability, each member of the company plays adequately. It falls to the lot of Alice Brady, the star, to depict a country lass, a widow and a social butterfly, which she does to good advantage. She wears an extensive

wardrobe of tasteful gowns that will please the women spectators. The director has staged the film well.

An exhibitor catering to average audiences can rest assured that this picture will please his patrons. The advertising should display the name of Alice Brady. F. T.

"THE WARNING ON THE RING"

Fourth Episode of "The Fatal Ring."

Serial Produced by Astra Under the Direction of George B. Seitz. Adapted from the Story by Fred Jackson. Released by Pathe.

The Players.—Pearl White, Earle Fox, Henry Gaill.

POINTS OF INTEREST

The thrilling escape from the Temple of the High Priestess. The pursuit of the black dog bearing the sacred ring. The struggle underground.

In "The Warning on the Ring" most of the action revolves around the efforts of Nicholas and Pearl to have the inscription translated. After escaping from the temple of the High Priestess, they take the ring to a Chinese dealer in antiques, but in this shop they encounter Carslake who tries to

"THE GREATER LAW"

Five-Part Drama by Charles J. Wilson. Featuring Myrtle Gonzalez. Produced by Bluebird Under the Direction of Lynn F. Reynolds. Photographed by Clyde R. Cook.

The Players.—Myrtle Gonzalez, Gretchen Lederer, Maud Emory, G. M. Rickerts, Lawrence Payton, George Hernandez, Jack Curtis, Jean Hersholt.

POINTS OF INTEREST

A melodramatic story of love and vengeance in the far North. Excellent mining camp scenes in a setting of snow and forest.

"The Greater Law" is a story of the Klondike in which a sister's ruthless vengeance is turned to a mild and harmless romance through a case of mistaken identity. The situations seem a bit forced at times, as for instance the dual which the heroine insists on fighting with the blameless hero, but these inconsistencies may be laid to the fact that almost anything may happen if you go far enough North, and the plot makes up in action what it lacks in strict probability. The interior of the Klondike shacks and the snowy landscape which surrounds them are excellently photographed and make for an appropriate and artistic background.

The story follows the adventures of a young girl who journeys alone to the Klondike for the purpose of avenging her brother, whom she believes to have been killed by one of the prospectors. Suspicion falls on a man whom she has already learned to love and in the first shock of her disillusion she fights a duel with her erstwhile lover, wounding him in the arm. Later her brother appears in perfect health with a mining camp bride and the story of a bitter vengeance ends by blissful matrimony.

Myrtle Gonzalez played the part of the avenging heroine with convincing sincerity and George Hernandez did a quaint bit of character work as a Klondike diamond in the rough. The remainder of the cast was adequate.

The atmosphere of the far North and the picturesque background in which the story is set are the best features for advertising this play. A. G. S.

"THE ON-THE-SQUARE GIRL"

Five-Part Drama Featuring Mollie King. Produced by Astra Under the Direction of George Fitzmaurice. Released by Pathe, July 29.

The Players.—Mollie King, L. Rogers Lytton, Alms Dalmore, Donald Hall, Ernest Lawford.

POINTS OF INTEREST

A sympathetic character study of a brave little modiste model. Unusually artistic background and direction.

The "On-the-Square Girl" presents an appealing picture of a young model who retains her native simplicity and innocence in the atmosphere of tainted luxury which surrounds her. Most of the scenes are laid in the shop of an ultra fashionable modiste and have a particular appeal to the feminine members of the audience for the gowns displayed by the mannequins are actual French models shown by special permission of an exclusive Fifth Avenue shop. The exterior scenes are set in snowy mountain country and are most effectively directed. Many of the original touches in the development of the story are the result of the direction and the skilful acting, for the plot in itself follows the conventional lines of shop-girl drama.

We first see the young heroine posing in the modiste shop, where she is pursued by an elderly admirer whom she has repulsed with horror. He manages to lure her into a secret room, however, and in the struggle which follows she stabs him and leaves him for dead. Later she learns through her mother's letters that the man is her own father, but by this time she has found a protector in a noble young millionaire, and as the father turns up, alive and repentant, at the last moment, all ends blissfully.

Mollie King made a very touching picture as the persecuted model and looked exceedingly charming in each of her various costumes. The other members of the cast were admirably fitted to their respective roles.

Exhibitors should make the most of the growing popularity of Mollie King, who is presented here in a characteristic and very effective role. A. G. S.

force the ring from them. Pearl stealthily attaches it to the collar of her dog who dashes out into the street with Carslake's hirelings in pursuit. Carslake then forces Pearl into an underground passage and demands from her a written order for the ring, but she is rescued by Tom, the young reporter, and in the ensuing struggle, escapes, only to fall headlong into a deep cavern filled with water.

The adventures of the small dog and the sudden appearance of Carslake add unexpected thrills to this sensational serial. A. G. S.

CHARLES FROHMAN PLAYS AND STARS

Mutual Corporation Announces First of the Releases from Empire Studios

First of special announcements of Fall releases through the Mutual Film Corporation comes an outline of the early schedule of "Charles Frohman successes in motion pictures"—the productions of the Empire All Star Corporation's studios in New York.

John R. Freuler, president of the Mutual and of the Empire, gives out the titles of a number of the Charles Frohman pictures and the stars to be featured, summarized in the following schedule: Ann Murdock in "The Beautiful Adventure," "The Impostor" and "Outcast"; Julia Sanderson in "The Runaway," and Olive Tell in "Her Sister."

"These stars and plays, chosen from the array of dramatic treasures of Charles Frohman, represent the pick of the Frohman plays in a big list of box-office winners which are to be put into Empire-Mutual pictures," said Mr. Freuler.

"These are all plays which have proven themselves in the stage test. They contain the stories that go across. We know because they have gone across. The stars are the stars of the original productions and the casts are largely the original casts throughout."

"The standards which made the name of Charles Frohman dominant in the field of dramatic production are the standards of

the Empire studios making Charles Frohman successes in motion pictures.

"The organization of the Empire All Star Corporation has made available for the first time the full value and the full strength of the dramatic institution which Charles Frohman created. The picture plays are being made with the same exacting care and the same artistic supervision which characterized the building of every Charles Frohman success. The studio forces are being given ample time and unlimited facilities for the making of perfect pictures."

"According to present plans the first of the Charles Frohman pictures will be presented early in September. While the Mutual is accepting reservation for that period exact release dates are yet to be decided upon."

"This announcement may be considered merely preliminary to important steps now all under way and soon to be ready for open discussion and publication. The Empire has available the men, materials and methods which promise some history making pictorial results."

"The productions at the Empire studios are now in the hands of Albert Capellani, famous director of many famous stars, including Clara Kimball Young, and Del Henderson, director of 'Outcast,' 'The Impostor' and others."

NEW FEATURE FILMS REVIEWED

"SUDDEN JIM"

Five-Part Drama Adapted from the Story Written by Clarence Budington Kelland and Featuring Charles Ray. Produced by Triangle Under the Direction of Victor L. Schertzinger. Released by Triangle.

The Players.—Charles Ray, Joseph J. Dowling, Sylvia Bremer, Lydia Knott, William Bellingford, Frank Whitson and George Stone.

POINTS OF INTEREST

Excellent plot adapted from Saturday Evening Post story. In every department—direction, acting and settings—excellent work has been accomplished. No one quality is superior to another. A certain box office attraction.

"Sudden Jim," judging it from all angles, and especially from that of exhibitor and spectator, fulfills all the requirements of a worth-while picture. The story from which it was taken was widely read when published serially, and in Charles Ray the producers have an excellent leading man. So much for its drawing power. An exhibitor may feel confident of giving his patrons their full money's worth, as "Sudden Jim" is consistently good entertainment. The story is of a popular type and it contains plenty of action, tense situations and enough love interest. In adapting it from the original, only the essential material has been included in an evenly written scenario. It concerns the career of Jim Ashe from the time his father sends him into the world to make a name for himself as he had done, and it is not long before Jim is given the sobriquet of "Sudden." He earns the title through his successful impulsiveness in business and in love.

The scenes in and around the camp have been well chosen and present an interesting background for finely directed material. Victor L. Schertzinger, who is responsible for this, should also be commended for the manner in which he has developed the plot. He displays a sense of dramatic value and the staging of the several gang fights has made them thrillingly realistic.

Charles Ray, in the title role, again reveals his pleasing personality. While the story calls for a little too much action in the part for his method to come under the head of reserved, he at no time overplays. The other members of the company are excellent and the extra people deserve especial credit.

An exhibitor booking this picture—and he would be passing up a good thing in not doing so—should feature in the billing the fact that it is an adaptation of a *Saturday Evening Post* story, and the name of Charles Ray should figure prominently.

F. T.

"TIME LOCKS AND DIAMONDS"

Five-Part Drama by John Lynch and J. G. Hawks, Featuring William Desmond. Produced by Triangle Under the Direction of Walter Edwards.

The Players.—William Desmond, Gloria Hope, Robert McKim, Rowland Lee, Mildred Harris, George Beranger, Thomas Guise, Milton Ross.

POINTS OF INTEREST

A crook play with ingenious complications. The restrained acting of William Desmond in an interesting role.

"Time Locks and Diamonds" is an ingenious story of a gentleman crook, whose reformation and backsliding holds the interest until his final conversion at the end of the play. The details of the plot are worked out with an accuracy that gives an intimate picture of the mysterious workings of gentleman crooks and culminates in a diamond robbery which is very cleverly staged. As a result of the skillful direction, there are no lapses in the action and the plot speeds along from one thrilling situation to another until it reaches the logical and highly edifying end.

The plot is written around the character of "Silver Jim," an international crook,

who has reformed for the sake of his young sister. The predicament of a friend induces him to put over one last robbery, but after he successfully accomplishes his end, he voluntarily exposes the trick, renounces the life forever and sails off to join his sweetheart in South America.

William Desmond played the gentleman crook with the proper touch of mysterious melancholy. This one character dominates the play completely, but the minor roles, as far as they went, were satisfactorily filled.

The play will appeal to admirers of William Desmond, who will find that it is written almost entirely around his personality.

A. G. S.

"THE RANGE BOSS"

Five-Part Drama by W. S. Van Dyke, Featuring Jack Gardner and Ruth King. Produced by Essanay under the Direction of W. S. Van Dyke. Released by K. E. S. E.

The Players.—Jack Gardner, Ruth King, Carl Stockdale.

POINTS OF INTEREST

A melodrama of love and rivalry on a Western ranch. Breezy and picturesque setting on a cattle range.

"The Range Boss" is a Western romance which contrasts the Fifth Avenue type of lover with the cowboy variety, greatly to the advantage of the latter. Most of the action revolves around the figure of Rex Randerson, the range boss of a large cattle ranch owned by a young Western heiress. The young lady is engaged to a foppish Eastern man when she arrives at the ranch, but the dauntless ranger exposes the true nature of this worthless fiance in a series of dare-devil adventures in which sharp-shooting and reckless riding help to provide the thrills. There is also a counterplot dealing with the wrongs of a motherless rancher's daughter which involves a wild pursuit of her betrayer over the desert and mountains. The background of grazing cattle is the most effective and artistic feature of the play.

The striking Western scenery and the remarkably clever riding are the best mediums of advertising a photodrama of this type.

A. G. S.

"THE SAWDUST RING"

Five-Part Comedy Drama Featuring Bessie Love. Produced by Triangle. Under the Direction of Charles Miller. Released by Triangle.

The Players.—Bessie Love, Harold Goodwin, Jack Richardson, Josephine Headley, Daisy Dean and Alfred Hollingsworth.

POINTS OF INTEREST

The personality and acting of Bessie Love and Harold Goodwin in drawing unusually fine characterizations of a girl and boy, resulting in a story of much human interest.

Not long after "The Sawdust Ring" gets under way one realizes that one's whole attention is riveted on watching the performances of Bessie Love and Harold Goodwin in playing the roles of two mere children who run away to join a circus. Their delightful characterizations thoroughly dominate both the story and the production. Miss Love makes the little girl so natural that she seems real instead of a carefully studied part. The same human note is put into the role of the boy by Mr. Goodwin. Evidently for box office purposes the Triangle company has featured Miss Love's name, but judging from the standpoint of prominence and ability the honors are divided equally. These two players inject whimsical little mannerisms into their parts and frequently they develop straight comedy that is distinctly humorous without stepping out of the bounds of naturalness.

The story is essentially a background for the two central characters. It is divided into episodes that when placed together comprise the adventures of the two children before and after joining the circus, owned, it develops, by the girl's father, who



LOUISE GLAUM,

In "A Strange Transgressor"—Triangle.

had separated in the past from her mother through some misunderstanding. When the man is discovered by his little daughter he returns to his wife.

For the most part the direction is adequate, but the handling of the extra people frequently appears mechanical. However, this is not a serious fault, and considering the slim plot the director has made a pleasing frame for the two aforementioned characterizations.

An exhibitor may rest assured that Miss Love and Mr. Goodwin will entertain his patrons, and that the human interest embodied in their roles will appeal to any class of audience. The advertising should impress the fact that it is a circus picture and play up the name of Bessie Love.

F. T.

"THE NEGLECTED WIFE"

"Embittered Love"

Episode Twelfth of "The Neglected Wife." Serial Produced by Balboa, Featuring Ruth

Roland. Written by Mabel Herbert Usher. Released by Pathe. The Players.—Ruth Roland, Roland Bottemley, Corene Grant, Neil Hardin.

POINTS OF INTEREST

A dramatic scene between the neglected wife and her rival. The unexpected attack of the Velled Woman.

In "Embittered Love" the suspense of "The Neglected Wife" is sustained by the efforts of Kennedy's wife to induce Margaret to renounce her husband. After much shadowing of the couple and mingled appeals and reproaches for Margaret she finally forces the girl to flee from her apartment without giving an address. Meanwhile the Velled Woman, who has come behind the door and attacks him with a knife as he enters the room. The episode ends abruptly in the midst of a desperate struggle.

The ominous figure of the Velled Woman increases the occult atmosphere already hinted at in previous episodes.

A. G. S.

TO STUDY GOLDWYN DRAMAS

Photoplay Writing Class to Visit Studios—Receives Sets of Still Photographs

The Photoplay Writing Class at Columbia University is the recipient of sets of still photographs, a gift of the Goldwyn Pictures Corporation, which were made during the first Maxine Elliott and Madge Kennedy productions. These examples of the cinema art are to be hung in the Photoplay Museum at the Morningside Heights Institution and will be used to instruct the class in scenario writing, one of the most popular elective studies in the literary curriculum. This class is conducted by Professor Victor Oscar Freeburg.

The course in picture play and dramatic writing at Columbia has been inaugurated along comprehensive lines. While the potential scenario writers are enlisted under

the general head of dramatic study the actual class in screen writing is apart from the stage instruction and is devoted to the study of many technicalities of both plot and mechanism that must be observed in the development of silent drama.

The theoretical instruction of the classroom will be supplemented this Fall by trips to the studios, where pictures will be seen in practical making. The first visit will be made to the big Goldwyn studios in West Port Lee.

The Columbia University photoplay class aspires to become as nationally famous as Professor Baker's "English 47" at Harvard, whose members have contributed some of the best known plays to the American drama.

ROTHAPFEL OPENS THEATER

New York Exhibitor Attends New Strand in New Orleans

NEW ORLEANS (Special).—S. L. Rothapfel of New York personally conducted the recent opening of the Strand, a new motion picture theater, which forms another link in the circuit of the Saenger Amusement Company. The theater is constructed of steel and concrete. A thirty-piece orchestra and a pipe organ provide the music. About 100 members of the executive staff of the Saenger interests were present from various parts of the South for the occasion. The foyer of the theater was decorated with fully \$1,000 worth of flowers which had been sent from all over the country. Two large bulletin boards were hung with telegrams of congratulation from Charles Chaplin, Zukor, Frohman, and others prominent in the picture world.

OTTO F. WEIMAR.

BELASCO GETS HOLMES

Essanay Star to Finish Out Chicago Season in "Seven Chances"

Taylor Holmes, who is now leading man for the Essanay Company, has been lent to David Belasco to take the leading part with the "Seven Chances" company in Chicago. Frank Craven, the present headliner, is leaving the play on July 15, and Mr. Belasco applied to George K. Spoor, head of the film concern, for Mr. Holmes' services to finish out the Chicago season. Holmes has just finished his first picture, to be released in September, and as his next vehicle is still under preparation he will take a stage role again.

NEW STATE RIGHTS SALES

Hall Disposes of "Bar Sinister" and "Fighting Chance" Territory

Frank Hall, who controls the world rights for Edgar Lewis' "The Bar Sinister," has sold another large block of territory for the picture to M. H. Hoffman. The territory disposed of includes New York, New England, New Jersey and the middle South including Delaware, Virginia, Maryland and District of Columbia in the east, while Illinois, Michigan, Indiana, Kentucky, Missouri, Kansas, Iowa, Nebraska, Minnesota, Wisconsin, North and South Dakota, California, Nevada and Arizona are also among the states that have been taken.

State rights for Jane Grey in "Her Fighting Chance" have also been disposed of. M. H. Hoffman again being prominent among the men who have acquired the rights to this attraction. While negotiations are now pending for additional states, New York, New England, New Jersey, the middle South and the middle West have all been sold in a remarkably short time.

BUYS JAPANESE FILMS

Announcement is made by Dwight Macdonald, general manager of the America-Japan Pictures Company, 15 William Street, New York city, that the rights to their serial film-trip, "The Land of the Rising Sun," have been sold for the United States and Canada to Harry Sherman, 214 West Forty-second Street. The rights for the rest of the world are retained under Mr. Macdonald's control, and will be disposed of by him to foreign buyers.

The rights to China, Japan and Korea have been sold to the Universal Film Manufacturing Company.

CAMPAIGN AGAINST IMMORAL FILMS CONTINUES

Baltimore Men and Women Petition Governor Concerning Board of Censors

BALTIMORE (Special).—As the result of a campaign started some time ago by Grace H. Turnbull, a well-known artist, against immoral motion pictures, a petition signed by a number of prominent men and women has been sent to Governor Harrington regarding the appointment he is about to make to the Board of Motion Picture Censors. The petition reads as follows:

"In view of the fact that you are about to make a fresh appointment on the Board of Motion Picture Censors and that the office is one dealing solely with moral questions, we, the undersigned, most respectfully and urgently request that the person thus appointed be one who has already in some substantial way shown his interest in the moral welfare of our community and will devote the whole of his time to this work, the importance of which can best be measured by the thousands in our city and State whose lives are so intimately affected by it for good or evil."

"I have been making a personal investigation since April of the motion pictures that are being shown in Baltimore," Miss Turnbull said, "and long ago came to the conclusion that much was passed that should not be passed."

"The Board of Censors has evidently failed to carry out the law regarding motion pictures and there is much dissatisfaction because of conditions. It must not be understood that I am opposed to motion pictures as a form of entertainment. Distinctly, I am not, for I recognize their place in supplying amusement and diversion to the masses of the people. What is objected to and what ought to be corrected immediately is the indecencies and immoralities that are allowed to creep in."

BUYS STATE RIGHTS

F. E. Backer Acquires "Who's Your Neighbor?" for the West

F. E. Backer, president of the Mammoth Film Corporation, has purchased from the Master Drama Features, Inc. through their selling agents, the Overland Film Company, the rights to "Who's Your Neighbor?" in the states of Oregon, California, Montana, Nevada, Arizona, Utah, Idaho, Colorado, Wyoming, New Mexico, and New Jersey. "The moment I saw 'Who's Your Neighbor?'" said Mr. Backer, "I felt that it was one of the best attractions ever offered and I determined to purchase as much territory as could be procured at a reasonable figure. I intend to route this picture after the usual theatrical manner, giving it unusual and novel publicity. Already I have received so many offers for bookings that I have arranged for six road companies to tour the West. The bookings will be under the supervision of H. O. Martin, who will make his headquarters at the Manx Hotel, San Francisco. The New Jersey bookings will be handled from the office of the Mammoth. It is my intention to make a trip shortly to overlook my Western interests."

ROCCARDI FULLY RECOVERED

Albert Roccardi, the ex-Vitaphone favorite, has been devoting himself to special engagements since he left Vitaphone. He has been missed on the screen in current productions recently. About eight months ago, Mr. Roccardi tripped in his home and slightly scratched his arm at the elbow. The scratch had not entirely healed when a few days later, he was appearing in one of the Beatrice Fairbanks pictures being made by the Wharton Studio in Ithaca, N. Y. He was to disguise himself as a woman, and therein lay all his future troubles. Through this trifling wound some infection from the dress entered his system, and a severe case of blood poisoning set in. He was rushed to the City Hospital in Ithaca, where he remained there for eight weeks, later coming to New York City to place himself in the hands of an eminent surgeon. The following five months were spent in the St. Marks Hospital, New York City, Dr. Benjamin P. Tilton personally assuming charge. Mr. Roccardi's case was diagnosed as one of the worst he ever attempted to remedy. His arm is now well and his good nature is better than ever, and he will soon again be in harness.

PARKE ADVISES AUTHORS

William Parke, the Pathe-Astra director who produced "The Last of the Carnabys," which is Gladys Hulette's latest feature, gives a tip to photoplay authors in a recent interview.

"The old-fashioned stage melodramas went out of existence because they ran out of mechanical thrills," says Mr. Parke. "Everything had been done and if motion pictures are to depend on mechanical thrills I believe that they will not last. I think a story should be about real human beings, who say and do human things and that optimism and happiness should be the keynote. I firmly believe in the motion picture because it is the entertainment of the millions and it has democratized the theater. I think that pictures must go on improving and that in three or four years, results will be such as to make the present day films look very cheap in comparison."

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

HARRY A. SHERMAN

Harry A. Sherman, president of the Sherman Pictures Corporation, stands for a square deal at all times for the state right buyer and a sympathetic appreciation of the difficulties that continually confront the exhibitor. It is this sense of justice, which, coupled with resourceful energy, has brought Mr. Sherman to a prominent position



in the film world, and now that he has established himself as the directing force of a large enterprise, he means to continue his policy of equity in all relations.

It is, indeed, a strange revelation—this picture of a man ready and willing to forego immense profits in his particular field in order to be of greater assistance to the exhibitor. An idealistic philosophy of a quixotic kind, one might think, until one realizes that it has usually been quixotic idealism which has achieved contentment and harmony in the business world.

When Henry Ford announced his plan in which his employees were to share in the profits of his industry, the world uttered the easy and cynical opinion that "it couldn't be done"; that "Ford would fail in his fool scheme." But Ford didn't fail. While not desiring a great increase in profits, his auditors reported a golden harvest—a harvest made possible by the institution of better and happier working conditions.

So it is with Sherman. While he expects to make money, he intends to permit all those with whom he

does business to make money also. The producer who has a good picture will find him responsive to purchase. The only requirement which he demands is that the products possess a universal quality which will permit them of successful showing anywhere in the world. He plans, too, to assist the buyer, after he has purchased a picture for his

territory, by providing him with valuable advertising material, and the prices he establishes will stand as originally fixed, thus eliminating the "any-old-price" confusion of the old order. In other words, Mr. Sherman is anxious that the slogan, "Sherman Is Right," be as indicative of his future activities as of his past.

Mr. Sherman entered the motion picture industry as an exhibitor in Minneapolis. Later he branched out in St. Paul and Milwaukee. Meeting with unusual success he decided to enter the state rights field, and formed the Sherman-Elliott Company of Minneapolis. With this organization he won renown for his exploitation of "The Birth of a Nation," "Ramona" and "The Crisis." In order to enlarge upon his activities he has now moved to New York, and, forming the Sherman Pictures Corporation, has taken over the Popular Pictures Corporation, 218 West Forty-second street; the Sun Photoplay, and the building now occupied by these enterprises. It is planned to name the building after Sherman Pictures.

PETROVA TO HEAD OWN COMPANY

Plans Formulated for the Production of Eight Feature Plays Starring Russian Actress

Herbert Lubin, in association with A. H. Sawyer, is formulating plans, it is reported for a producing organization to be headed by Mme. Olga Petrova. It is planned to make eight feature productions starring the Russian actress.

When asked concerning the definite program of the new company, Mr. Lubin said: "Just now Mme. Petrova is enjoying a well-earned rest. Many propositions are being made to her, but she feels that in order to give forth her first efforts she would have to be at the head of her own

organization, which would allow her to see that every vehicle in which she appears would be suitable for the exploitation of her peculiar talents. In her own company, she will select the plays in which she will appear."

"In addition to this," said Mr. Lubin, "a plan of active co-operation between exhibitor and producing organization has been mapped out. The publicity will be handled in a 'direct-to-the-public' manner, and everything connected with the new organization, when completed, will be on a practical, business basis."

IN BLUE RIBBON FEATURES

Wallace MacDonald and Mildred Manning recently appearing in the O. Henry stories are to be co-starred in five-reel Blue Ribbon features by Greater Vitaphone. Their first production, "The Princess of Park Row," is half finished. Wallace MacDonald will be remembered for his work as juvenile leading man on the Paramount and Mutual programs.

Fred Hunt, city salesman for the Pathe Omaha Exchange, has put in an application to be enlisted in the Navy and expects shortly to be sent to one of the Navy yards.

NEW METRO PICTURE

Harold Lockwood Appears in "The Secret Spring"

A picturization of Clarence B. Kelland's novel, "The Hidden Spring," in which Harold Lockwood appears in the stellar role, was released by the Metro-Yorke Company, Monday, July 16, under the title of "The Secret Spring."

"The Secret Spring" was made in the copper mining district of Arizona. In the supporting cast are Vera Sison, Lester Cuneo, Harry F. Crane, Arthur Millette, and William Clifford.

STYLES IN HEROINES CHANGING, DECLARES LILLIAN WALKER

Star of Ogen Film Company Discusses Modern Photoplays

It would be hard to imagine anyone who looked less like a pioneer than Lillian Walker. As she sat, curled up on a couch in the Hotel Astor, her daffodil dress matching her yellow hair, she suggested more than anything else, a contented tortoise-shell kitten. Yet she assured me solemnly that she had been a part of the moving picture world "almost from the beginning" and had been identified with every phase of its evolution.

Nothing could have indicated the rapid development of the moving picture industry more forcibly than the experience of this young star who created her place with the public in some of the first two-reel comedies and who is now about to release her first picture as star in the Ogen Film Company which will represent the most modern methods and ideas in the art of the screen.

We talked about the stages of development that had brought the industry to its present state in such rapid strides.

Public Is Changing

"To me the changing demands of the public in the matter of scenarios and the thought back of them is more significant than the technical changes in the actual taking of the picture," she said. "It is true that the perfection of photography has been a revelation to anyone interested in the scientific end of the work. The evolution of the close-up, the development of double exposure and a hundred other details of technique would make an absorbing history in themselves. But all this seems of comparatively little importance when you consider the changes that have been brought forth by the public's demand for realism and naturalness in theme, direction and acting."

"We have gone through almost every phase in our taste in heroines, for example. The first pictures, of course, were frank melodramas and the test of a good heroine was her ability to climb over sky-scrapers or cling to the mane of a galloping horse. Then came various epidemics of every conceivable variety of heroine—the clinging vine heroine, the vampire heroine, the almost risqué heroine who reformed not very convincingly in the fifth reel. All these made interesting pictures and served their purpose at a time when realism was not demanded. But the increasing importance of the films has brought an increasing insistence from the public for the type of heroine that rings true and is the sort of girl who might live across the street from you or be your chum at college. It is the play that features these characters that is gaining in popularity as a survey of last season's successes will indicate."

Doesn't Like Vampires

"Of course we will always have the vampire with us on the stage and on the screen just as she will remain in real life. But I believe that the lurid interest in this type of woman is growing less and less as the demand for the healthy, jolly, every-day sort of girl increases. I've played the vampire person myself," she added whimsically, "but I don't like it and I never felt that I was convincing myself in the role, however convincing it may have been to the audience."

I admitted that it would be difficult to visualize Lady Macbeth or Lucretia Borgia with dimples and a frank, ingenuous smile that would make any thought of sinister intent incredible. Even a short chat with Miss Walker will convince anyone that she is exactly the sort of girl in real life that her devoted admirers have learned to love in her roles on the screen.

A. G. S.

STARTS AMBULANCE UNIT

Mary Pickford Seeks Aid of Film Stars in Red Cross Service

Having presented an ambulance to the local Red Cross, Mary Pickford is enlisting the aid of a number of the popular motion picture stars for the establishment of a complete ambulance unit in France.

Miss Pickford has written to Charlie Chaplin, Douglas Fairbanks, George M. Cohan, Elsie Ferguson, Marguerite Clark, William S. Hart and other prominent players to induce them each to contribute an ambulance. The entire contribution will be sent to France as one complete unit from the motion picture stars. The expense not only entails the purchase of the ambulance, but maintenance of it in the service. Miss Pickford's second ambulance is now in New York and will be sent to France as soon as the donations from other stars are heard from.

BUYS MORE STORIES

The tremendous interest aroused among exhibitors and fans by the Triangle release of a picture version of "Sudden Jim," the Saturday Evening Post story by Kelland, with Charles Ray in the title role, has prompted the company to purchase other popular stories, among the number being "The Man Hater," by Mary Brecht Pulver. This was a feature in the Post, issue of June 9. Winifred Allen, the Alan Dwan "discovery," has been cast for the star role in the play, which is already in the first stages of production at the Triangle Yonkers studio.

FAVORITE PLAYER TOPS MUTUAL LIST

Mary Miles Minter is Announced for
Week of July 23

Mary Miles Minter, box office attraction of first magnitude, leads Mutual's schedule for the week of July 23 in "Melissa of the Hills," a five-reel drama laid in the feud belt of Tennessee. Mary plays the role of the "angel daughter" of the circuit rider. On the same date Mutual will release the first chapter of "The Great Stanley Secret," a two-chapter drama. William Russell plays the leading role with Charlotte Burton as his leading woman. The chapter is entitled "The Gypsy's Trust" and is in four reels.

Mary Miles Minter's box office value has risen rapidly as the result of a series of highly successful productions and under the influence of Mutual's aggressive advertising and publicity policy. She has, in "Melissa of the Hills," a typical part, which is quite sufficient to convince the increasingly critical picture audience that the show's a good one.

"The Great Stanley Secret" is in eight reels—two four-reel chapters. It is a thrilling drama of intrigue and love, with the popular "Big Bill" Russell in the leading role. The first episode opens with a railroad wreck scene of great realism and pretentious proportions and action is fast and snappy.

Two comedies will be released on the schedule of July 23. "A Match in Quarantine," a one-reel LaSalle on July 24 and "Red, White and Blew," a one-reel cub featuring George Orey which is scheduled for the screen on July 26.

Mutual Tours Around the World, Gaumont's one-reel travel picture, is released July 24. It takes the audience to Kairawan, sacred city of Tunisia, Prague, the ancient capital of Bohemia and to the "Dauphines," a beauty spot of southeastern France. Reel Life, the weekly film magazine, released July 25, carries the following subjects: "Juvenile Craftsmen," "A Dangerous Eagle Hunt," "Pedigreed Eggs," "The National Sylvan Theatre," the first government-owned theater in America, and animated cartoons from Life. Mutual Weekly, the news reel, is released July 25. It contains current events up to within a few hours of release date.

MUTUAL CHANGES

Shifts Among Salesmen and Managers in
Branch Offices

Announcement has been made within the last week by the Mutual Film Corporation of changes in several of the branch offices. Fred G. Sitter, formerly salesman at the Albany branch, has been appointed manager of that office to succeed V. P. Holderman, who resigned, effective July 7. G. W. Whitney, salesman at the Denver branch, has been appointed to succeed Manager Coughlin at the Butte sub-branch. Wilbur G. Selb, booker at the Salt Lake branch, has been appointed a traveling salesman out of that office.

The Forty-sixth Street New York office of the Mutual has been moved temporarily to the Twenty-third Street office. The quarters occupied by the Forty-sixth Street branch are undergoing alterations upon the completion of which they will be occupied by a consolidation of the Twenty-third and Forty-sixth Street branches.

BESSIE LOVE ENTERTAINED Fresno, Cal., Pays Tribute to Triangle Film Star

Bessie Love, the Triangle star, enjoyed the distinction of being the guest of an entire city on the Fourth of July, when she was entertained by the Mayor, Commercial Club, Raisin Growers' Association and citizens of Fresno.

The invitation was extended to Miss Love after the citizens of the San Joaquin County seat had voted her the most popular film favorite in that community of 50,000 persons. Bearing credentials from the Mayor and the business organizations, a representative was sent to the Triangle Culver City studio to deliver the invitation to the little star in person, and she promptly accepted it. Among other ways in which the city paid tribute to her was a mile-long automobile floral parade, at the head of which she rode, and a public celebration attended by more than 75,000 residents of Fresno and the surrounding country.

NEW CONTRACT FOR POLO

Eddie Polo has signed a new two years' contract with Universal. He joined the stock company at Universal City two seasons ago, and is rated as one of the favorite "strong men" of the screen. An Italian by birth he has appeared before the public continuously from babyhood. At two years of age he drew a regular salary for walking on his hands. For seventeen years he was an acrobat and high diver with the Barnum and Bailey circus.

"SAWDUST RING" AT THE RIALTO

"The Sawdust Ring," a Triangle comedy-drama in which Bessie Love is featured, is the attraction at the Rialto this week. The star is seen as a wistful little small town girl in whose blood the call of the sawdust ring is surging. When the circus comes to town she and her little boy chum run away and join it.

CHARLES FROHMAN SUCCESSSES In Motion Pictures

Frohman Stars

The most celebrated stars in all the world—Charles Frohman Stars—will soon be coming to you in motion pictures. Charles Frohman made famous such stars as Maude Adams, Ann Murdock, William Gillette, Olive Tell, Billie Burke and Julia Sanderson. Now the Empire All Star Corporation will present the Charles Frohman successes in motion pictures.

Frohman Plays

The pick of the Frohman plays—the same plays that have run for forty weeks to houses of \$12,000.00, \$15,000.00 and \$20,000.00 A WEEK—will be presented in motion pictures beginning next September. These Empire Pictures will present a new high standard in picture quality. Among the first Charles Frohman successes to be presented in Empire Pictures are:

Ann Murdock in

"OUTCAST"—"THE IMPOSTER"—"THE BEAUTIFUL ADVENTURE"

Julia Sanderson in

"THE RUNAWAYS"

Olive Tell in

"HER SISTER"

These famous stars will be presented, beginning next September, in series of Charles Frohman Successes. Other Frohman stars and plays will be announced later. The unlimited resources of the Frohman organization including plays, players, properties, costumes, etc., are employed in the making of Empire Pictures directed by Albert Capellani and Dell Henderson. Empire Pictures will be distributed through Mutual Film Corporation's exchanges. Get your reservations in NOW. Write or wire!

Produced by
Empire All Star Corp.

Distributed by
Mutual Film Corporation



ARTCRAFT HOUSE ORGAN

Norman S. Rose to Edit Magazine to Be
Known as "Artcraft Advance"

At a meeting of the executives of the Artcraft Pictures Corporation last week it was decided to publish a house organ to be devoted entirely to the aid of Artcraft exhibitors. The new magazine, to be known as Artcraft Advance, will be issued twice a month and will contain ideas and suggestions aimed to assist the exhibitor in the exploitation of Artcraft pictures. Norman S. Rose, well known in motion picture advertising and publicity circles, has been engaged as editor. Most recently Mr. Rose has been handling the publicity for Benjamin Chapin's "Lincoln Cycle."

LEW FIELDS ACTIVE

Lew Fields has begun work in the Chicago studios of the Bell Polycope Company under the direction of J. A. Richmond. He will appear in a drama, as yet unnamed, in which he will have an opportunity. It is reported, for an artistic characterization. An excellent supporting company has been provided.

TO DIRECT FOR HORSLEY

Frederick Vroom, long identified with motion picture productions, has been engaged by David Horsley to direct forthcoming five reel pictures. Mr. Vroom's dramatic career opened in 1885 when he played with Barrett and Booth in Shakespearean dramas. In 1890 he left the stage, journeyed to Alaska and engaged in the industry of mining. He returned to the United States in 1910 and entered upon motion picture production with the Thanhouser Company in its New Rochelle Studios.

SMITH GETS COMMISSION

Victor Smith, former studio manager of Greater Vitagraph and brother of Albert E. Smith, president of the Blue Ribbon company, has recently had a corporal's commission conferred upon him in recognition of service rendered at the Plattsburg training camp.

At the entrance of the United States into the war, Smith was one of the first to set an example of patriotism by sacrificing all personal interests to take a course in military tactics at the Plattsburg cantonment.

"LITTLE MISS OPTIMIST"

"Little Miss Optimist," which was written especially for Vivian Martin by Gardner Hunting and was prepared for the screen by the author, will be Miss Martin's first production under the new Paramount "Star Series" selective booking plan. Robert Thornby was in charge of the staging of the picture which will be released late in August. In the cast which supports Miss Martin are Tom Moore, Charles West, Ernest Joy and Helen Bray.

The story of "Little Miss Optimist" is distinctly different from anything in which Miss Martin has appeared on the screen. In a large part of the story she appears as a little waif.

O'BRIEN WITH MARY PICKFORD

Eugene O'Brien will be Mary Pickford's leading man in her newest Artcraft picture, "Rebecca of Sunnybrook Farm." On the speaking stage Mr. O'Brien has appeared in prominent roles with such well-known players as Miss Janis, Ethel Barrymore, Margaret Livingston, and Fritz Schell. On the screen he has given notable portrayals in Famous Players productions.

Are You Doing Your Bit?



Little Mary McAlister

who is a government recruiting sergeant,
is doing her bit for the U. S.

And For You

in giving the public a remarkable series of 12 independent
photoplays on

"Do Children Count"

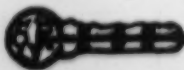
Six years old, she is an accomplished screen actress. These
25 minute features are delighting children and
grown-ups alike.

BOOK AT ANY K. E. S. E. OFFICE



Essanay

1335 Argyle Street, Chicago



HENRY VARNER—MAN OF ACTION

Secretary of North Carolina League Has Fought and Won Battles of Exhibitors

Henry Branson Varner, Secretary of the North Carolina Motion Picture Exhibitors League, and a prominent candidate for the presidency of the Exhibitors' League, was a visitor in New York recently. Mr. Varner comes from a town of 20,000 population, yet his record of achievement has brought him to a distinctive position in the film world. His most recent accomplishment, which brought him the universal gratitude of the motion picture industry, was the legislative victory that he won at Washington for the exhibitors of America.

Upon learning of the proposal to tax theaters on 10 per cent. gross receipts, Mr. Varner immediately went to the Capitol to see what could be done to combat the idea. He realized that to impose such a tax would mean the ruin of thousands of small theaters throughout the country. Mr. Varner remained in Washington until he had accomplished the purpose of defeating this proposition. One of those well acquainted with the details of this fight has the following to say of Mr. Varner's work:

"No secret, gumshoe work for Varner, but an open, fair fight against powerful influences, convinced the Senate Finance Committee, after the House had already passed the Revenue Bill with the provision that such a tax was unfair and ruinous. Every exhibitor who realizes the extent of the industry he is engaged in—the third largest in America—can compute what this victory means to them.

"This is not the first fight he has made for the exhibitors. In 1914 he was instrumental in having the Federal tax graduated on seating capacity and size of town from which patronage could be drawn. Instead of a flat head tax that would touch some lightly and deliver a knockout blow to others. In 1916, after the House had passed a tax of one-half of one per cent on gross receipts, he appeared before the Senate Finance Committee and defeated the proposal, effecting a saving of some \$4,500,000 a year to exhibitors. In North Carolina, with the most compact exhibitors league of any State in the Union behind him, he succeeded in eliminating the county special tax on theaters, which amounts to from \$30 to \$150 on each theater in the State.

"All these things he has accomplished in the two and a half years he has been an exhibitor, and at the same time he has done the detail of organizing his State League into a unit of power and mutual benefit."

Mr. Varner, when seen in New York, stated concisely his ideas of what should be done by the head of the National Exhibitors' League as follows:

"I would cement the organization into a compact, capable and effective body and seek to create a community of interest. A force of good to their communities, capable of protecting fully their own interests, should be the aim of the exhibitors and I should work along those lines. The motion picture theaters should become firmly entrenched in the affections of the masses, through rendering the best possible service at all times. The exhibitors have this in their hands and I believe I can help the industry to attain these worthy aims. I have heretofore fought the battles of the exhibitor, not to hurt any other branch of the industry, but because I realized his welfare was paramount to the welfare of everything pertaining to motion pictures. I trust there will never be a conflict of interests but rather a community of interests, but come what may, I shall stand with my fellows to the end."

Colonel Varner, as he is more familiarly known in every county of the South, is one of the leading good roads exponents of the Southern States. He founded and still publishes *Southern Good Roads Magazine*, and for eight years has been president of the North Carolina Good Roads Association. He publishes the leading weekly paper of his State, was twice president of the North Carolina Press Association and served one term as President of the National Editorial Association. He was Commissioner of Labor and Printing for eight years; has for four years been Chairman of the State Prison Board, and the present Governor recognized his worth by again naming him chairman and the only member of the old board renamed. He is a member of the Prison Parole Board and interested in various public capacities.

It is claimed by Mr. Varner's friends that he has rendered more service of public character, for less money, than any man in North Carolina and they urge in his behalf that no honors the exhibitors of the Nation might bestow would rest unworthily.

It is not generally known also that Mr. Varner lead the fight against those charged with conspiracy by the government, in connection with print paper activities.

FILM ACTIVITIES ON THE WEST COAST

News of the California Photoplay World and Latest Plans of the Players

BY MABEL CONDON

Frank E. Woods, who has been entertaining Mission readers for the last several issues with articles under the pen name "The Spectator," is the newest acquisition announced by the business offices of the Artcraft Corporation. Mr. Woods' headquarters will be Los Angeles.

Ince Begins Productions

Thomas H. Ince began production this morning at the old Biograph plant, now known as the Thomas H. Ince Studios. E. H. Allen is fulfilling his various obligations as studio manager, and Mr. Lennon, who took Bill Hart on tour, is the publicity man.

Mack Bennett, upon his looked for early return from the East, will begin the production of Mack Bennett Comedies at the old Keystone Studio, whereupon the Triangle activities will overflow from the Culver City Studios to those of the Fine Arts, and at the latter place Triangle comedies will be made. E. G. Patterson, Albert and J. M. Quinn are the three executives conferring upon and executing Triangle plans.

Hampton Del Ruth has received several offers to affiliate with other companies, but he is awaiting Mack Bennett's return before making any move. He has been with Mr. Bennett several years, capably fulfilling the duties of scenario head and production manager.

William Duncan has completed the final episode of what undoubtedly will be a most interesting serial with a tendency to be "different." It is being shipped to the eastern Vitagraph headquarters. Meanwhile, Mr. Duncan and his company are enjoying a brief vacation before beginning new activities.

Director Edgar Jones, assisted by Albert Russell, took some of the concluding scenes of the "Twisted Thread" serial in a Pullman train placed at the Balboa Studio's disposal by the Salt Lake Railroad.

Bessie Love was the Fourth of July guest of the exhibitors of Fresno.

Vosburgh in Moreno's Place

Alfred Vosburgh's name is a permanent addition to the Vitagraph Hollywood Studio. He fills the vacancy of Antonio Moreno, and he and Mary Anderson comprise a co-starring team.

Sherwood MacDonald has been re-engaged to direct the new Jackie Saunders series, to be released on the Paramount Program, and which will be put into production in the fall. Meanwhile, Mr. MacDonald is directing five-reel Balboa features, his first featuring Little Gloria Joy. Ethel Ritchie and K. Henry Gray have important roles in this story, which is being photographed by George Hissard.

Crane Wilbur and Juanita Hansen form the co-starring team, with Lorimer Johnston as their capable director, for the fourth of the series of Art Dramas features.

A dance was held at the Lasky Studio on the night of June 7 for the benefit of the Lasky Home Guard's Band. Among its members are Tully Marshall, Alvin Wyckoff and Charles Ogle. A concert by the band was followed by dancing, the music for which was furnished by the Home Guard musicians.

The fourth big new stage at the Lasky plant is almost completed. It will have a sunken garden at one end of its 120-foot length.

Work Begun on New Farrar Play

Work has been begun on the new Geraldine Farrar story, with C. B. DeMille as director. Indians and Indian lore feature largely in the production.

Fred Balshofer has completed remaking "The Hidden Spring" story featuring Harold Lockwood. In the cast are Vera Sisson, Lester Cuneo, Arthur Millette and William Clifford.

Sessue Hayakawa and Tsuru Aoki have removed their household effects to a bungalow at the mouth of Laurel Canyon and where a Japanese garden is the principal attraction. Incidental with the moving, the Honorable Tsuru was presented by her noted husband with a roadster for her own individual use.

Julian Eltinge is at work on the Lasky lot under Donald Crisp's direction.

Peggy Custer is Universal City's newest bride. She and Jack Mackenzie, one of Universal's expert cinematographers, slipped away to San Diego a few days ago and were married. Miss Custer is a descendant of General George Armstrong Custer, who lost his life in a Sioux Indian massacre.

New Comedy for Arbuckle

Joe Roach has completed his fourth comedy for Roscoe Arbuckle, and this week sent the same merrily on its way to the East. Mr. Roach's stories have been in demand by more companies than he can find time to write for.

Dorothy Phillips' next Bluebird photoplay will be "Bondage," now under direction at Universal City by Ida May Park. William Stowell plays opposite Miss Phillips, and the cast includes Jean Porter, Gretchen Lederer, Eugene Owen and J. B. McLaughlin.

Herbert Rawlinson put his ear through its 75-miles-an-hour pace at Venice one recent Sunday. Above him flew the Venice Exposition aviator. The forthcoming Raw-

linson-Universal picture, "Sky High," will record both flight and auto ride.

Bessie Suslow, who for three years was called the "Universal Boy," is now to be seen in Lasky pictures. He has a part in the new Geraldine Farrar production.

Lena Baskette is the featured player in the three-reel drama, "The Lonely Little Prince," being directed by Marshall Steadman.

Al Christie has engaged Jimmie Harrison to take the place of Harry Ham in Christie comedies. The jovial Harry has gone East to answer to the war call.

Under William Bertram's direction, Baby Marie Osborne is completing the new Lassallida film for the Pathe Program, "Baby Pulls the Strings."

The Selburn Comedy Company is that which features Gertrude Selby and Neal Burns, now at work on a new comedy at the David Horsley plant.

Mollie McConnell has returned to Balboa after a several weeks' vacation, which she spent in San Francisco.

The Helen Holmes company is making its third episode of the new serial, "The Lost Express." Director J. P. McGowan is negotiating with Doubleday, Page, and the Little, Brown publishing companies for the rights to several novels to future production.

A Balshofer Cup was the inspiration for dancers out at Levy's Watts Tavern Saturday night, July 7.

Juliette Day to Return to Stage

Juliette Day is bringing her three months' contract to a close, returning East shortly to fill an engagement made for the stage. The American Company holds an option on Miss Day for nine months following the termination of her stage contract. The company finds her a satisfying star.

William Russell begins the first sea story he has made for the Mutual program. "The Sea Captain" is its name. It was written by the Daseya, who are now staff members of the American Company. The story takes the Russell company on a boat trip of several days. Ted Sioman is its director.

Gail Kane is beginning a new production, with Lew Cody and Jack Vosburgh in principal roles opposite her.

Lloyd Ingraham is being found a likable addition to the colony of American film folk, both on account of his directorial ability and his humorous good fellowship. He is completing his first Mary Miles Minter production.

George Abner and Ashton Dearholt are the reliable juvenile men the American Company finds ever ready for any variety of part.

Walter Morosco, son of Oliver Morosco, Los Angeles theatrical magnate, was a several days' visitor at the American plant last week. He and Miss Juliette Day were the guests of honor at a barbecue in the mountains, and which had William Russell as its host.

Cleo Madison Appearing in Stock

Cleo Madison is playing a return engagement on the stage via a stock leading woman position in northern California. This is only during her interim between screen negotiations.

E. H. Allen arranged a dinner at Nat Goodwin's cafe in honor of Mr. Ince, on the night of the latter's return from the East. The guests were the members of the Ince company.

E. V. Durling, our noted contemporary on the *Telegraph*, was one of the several picture folk who spent the Fourth at Mission Inn, Riverside. Lee Arthur, William Taylor and Neva Gerber were others noted at this famous hostelry.

Charles Pike, theatrical agent for the Salt Lake Railroad, arranged a special train to take whomever might wish to go to the Chicago Convention. Mr. Pike will be a Los Angeles representative at this convention, whether or not anyone else goes from Los Angeles.

Grace Cunard has returned to the Universal ranks.

NOTES OF THE TRADE

Frank A. McInerney has been appointed by Harry A. Sherman to handle the advertising and publicity for the Sherman company.

Ralph E. Spence, formerly staff writer with the Mack Bennett forces, has been recently appointed assistant manager of the comedy department of the William Fox Hollywood studios. Mr. Spence left the Keystone studio two months ago to write comedy scenarios for Fox and his recent promotion is evidence of his success.

Thomas J. McDermott has been appointed purchasing agent of General Film in place of J. G. Robey, who resigned. Mr. McDermott has been with General Film for five years, in the purchasing and auditing office. He is in charge at the general headquarters, 440 Fourth Avenue.

General Film is issuing, on account of demands that exhausted the supply of its former press sheet relating to O. Henry subjects, a new press sheet called the *O. Henry Exhibitors' Oracle*. This publication covers the whole topic of O. Henry two-reelers comprehensively.

CONTINUE CRITICISM OF FUNKHOUSER

Chicago Citizens Endorse Pickford Film
and Recent Censor's Refusal of
Public Presentation

CHICAGO (Special).—By unanimous vote some two hundred leading citizens of Chicago, including men and women representing official, civic and social life, last week endorsed Mary Pickford's patriotic picture, "The Little American," when it was presented for a private showing at the Studebaker Theater, and rebuked Major Funkhouser for refusing to allow it to be shown in that city.

Paul Shorey, professor of Greek at the University of Chicago and former exchange professor at Heidelberg, criticized Funkhouser severely. "The suppression of this film," said Mr. Shorey after the private showing, "is an indication of the beginning of Prussian censorship in this country."

Mrs. Inez Rodgers Deane, representing Bishop Samuel Fellows at the exhibition, said: "I've been loyal to Major Funkhouser for three years, but I'm afraid I must take issue with him on this picture. He is absolutely in error. It would be a pity if every patriotic American did not see it." Alderman George F. Hiff, upon being asked what he thought of Funkhouser's action, remarked: "I think he's crazy."

"The film is timely and we need it," said Attorney Emil C. Wetten. "It is an American picture, cannot possibly offend any one and will awaken us to a full realization we are at war."

The Chicago dailies are continuing their attack upon Funkhouser as a result of his decision affecting the Pickford film. The Chicago American in an editorial states that this decision again demonstrates Funkhouser's inability to judge what pictures are fit. In a special article by Joe D. Saltsed, the Daily Journal severely criticized Funkhouser and stated that the picture very carefully follows President Wilson's policies in regard to the war.

Mandamus proceedings have been brought against Funkhouser, and it is expected that the film will be shown publicly in the near future despite his refusal to withdraw his objection in face of public opinion.

MRS. CASTLE CONFIDENT Believes Her Best Work Will Be Reached in Pathe Features

"I am confident that in my Pathe features I am doing better acting than I have ever had an opportunity to do, and that I photograph better than ever before," said Mrs. Vernon Castle in an interview granted last week.

Mrs. Castle attributes this largely to the direction of George Fitzmaurice and Frank Crane. Mr. Fitzmaurice is the supervising director of all the Pathe-Castle pictures. Frank Crane alternates with him in the actual production. The facilities of Pathe's studio, which is recognized as one of the best in the industry, the active administration of such a far-seeing production expert as Louis J. Gasnier, president of the Astra Film Corporation, and the determination of Pathe to exert every effort toward giving the exhibitors of the country pictures starring Mrs. Castle which will draw big crowds to the box-office are also responsible for her belief that she is about to achieve her greatest success.

LONG ISLAND BATTLE Vitagraph Company Uses Regulars in Making Scenes for Coming Feature

For ten days a large section of Long Island, in the vicinity of Huntington and Centerport, was under actual war conditions, the battle of the Marne being reproduced by the Vitagraph Company for use in a forthcoming Blue Ribbon feature, "For France."

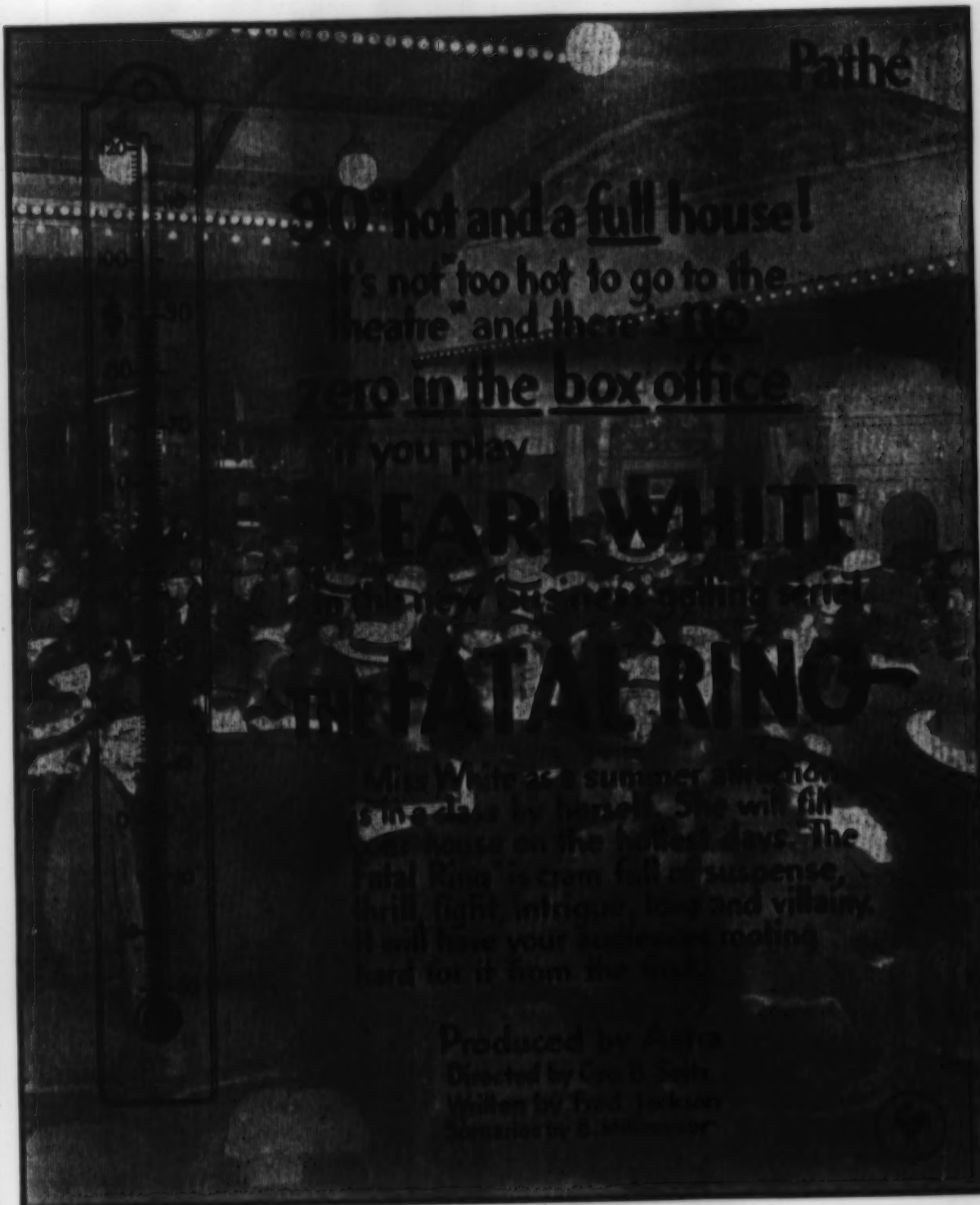
Nearly 400 U. S. Regulars, including cavalry, infantry and artillerymen, were used in the battle scenes, in addition to hundreds of extra men. The soldiers came from Fort Totten and Fort Hamilton, and included a battery from the Ninth Coast Artillery.

The battle opened on the morning of July 4, and to reach there the members of the First U. S. Cavalry rode all day Tuesday through a driving rain. Owing to the fact that blank cartridges could not be used in the army machine guns which were loaned for the battles, regular machine gun bullets were used in the engagements, which extended over an area one mile wide and two miles long. On two sides of the battlefield there stood thick woods, but on the other two sides the country was open and roads ran along the edge of the field. For the protection of motorists and others who were passing, sentries were posted on the two open sides, and hundreds of people were turned away from the danger zone by these patrols.

Edward Earle, who is playing the feature role with Betty Howe in the picture, was called upon to operate a Lewis machine gun during the taking of scenes, and out of 100 shots scored 44 perfect hits.

REYNOLDS WITH TRIANGLE

Lynn Reynolds has joined the directing forces of Triangle at the Culver City plant. Reynolds is accompanied by his entire technical staff and several character men with whom he has worked in the past. For his first production he will direct Olive Thomas in a play written by J. G. Hawks. Miss Thomas will be supported by George Chesbro.



not and a full house!

's not too hot to go to the

neatre" and there's no

ro in the box office

if you play

PARL WHITE

THE LITTLE AMERICAN

Produced by Pathe

Directed by George Fitzmaurice

Written by Fred Jackson

Starring Mrs. Vernon Castle

Produced by Pathe

Directed by George Fitzmaurice

Written by Fred Jackson

ESSAY CONTEST COMES TO END

Over 21,000 Compete for Vitagraph's
Thousand-Dollar Prize

Twenty-one thousand one hundred and forty-two persons since April 9 last have written essays on "How America Should Prepare" in an effort to obtain the prize of \$1,000 offered by the Greater Vitagraph Company for the best essay on the subject.

The essay preparedness contest was inaugurated by the Greater Vitagraph Company when "Womanhood, the Glory of the Nation," the war preparedness picture, was first released. The contest started on April 9 and ended on July 4 last. The award will be announced on August 19 if the committee in charge of making the award has time to make a final decision as to the best of the essays.

Admiral Charles D. Sigbee, U. S. N., retired, is chairman of the committee which will make the award. The other members are General Horatio C. King, the widely known writer; Hudson Maxim, the ammunition expert; Alan R. Hawley, president of the Aero Club of America; and Commodore J. Stuart Blackton of the Greater Vitagraph Company.

One of the rules in making the award is that no person even remotely connected with the Greater Vitagraph Company will be considered as a contestant. The 21,142 essays were turned over to the members of the contest committee on July 6. They run in length from 200 to 2,000 words.



WILLIAM A. BRADY,
Director-General.
WORLD-PICTURES
present

ALICE BRADY

in

"A Self-Made Widow"

Story by Henry Albert Phillips

Directed by Travers Vale

THE BIOSCOPE

THE ENGLISH TRADE JOURNAL of THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 25s. (Dollars, 3.25)

85 Shaftesbury Avenue

LONDON, W

American Film Company, Inc.
PRESENT

MARY MILES MINTER

IN

"MELISSA of the HILLS"

In five acts. By Maibelle Heikes
Justice. Directed by James Kirk-
wood. Released week of July 23rd.

"Prettier and more delightful than ever before"
says the *Motion Picture News* in reviewing "Peri-
winkle," a recent Mary Miles Minter picture.

"Melissa of the Hills," her newest picture, is a story of
strong heart interest. She is supported by an all-star cast.
As a box office attraction it is sure to break records. Ar-
range your booking NOW at your nearest Mutual
Exchange.

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MUTUAL FILM CORPORATION
John R. Freuler, Pres.



Selig

OFFERS

The Hoyt Farce Comedies

A HOLE IN THE GROUND	A BRASS MONKEY
A DAY AND A NIGHT	A RAG BABY
A RUNAWAY COLT	A DOG IN THE MANGER

See Them and You'll Book Them!

"THE MYSTERY OF NUMBER 47"

A Selig Red Seal Play Featuring Ralph Herz
in a Comedy Drama of English Life

Book Them
All In



KLING EDDISON SELIG ESSANAY Service

SELIG POLYSCOPE CO.
CHICAGO, ILL.

ART DRAMAS DURING SIX MONTHS Conservative Policy Results in Pictures That Find Ready Market—Avoiding Unnecessary Expense

With the beginning of July Art Dramas, Incorporated, set out on the last half of the first year of existence. Starting with the belief that waste and extravagance were the things which should be absolutely eliminated from the industry, the company put its principles of concentration and efficiency into practice with the result that it made pictures of such value that they are today playing in many of the large theaters of America.

Fairness to the exhibitor, which meant the producing of pictures which could be rented at a sane and reasonable price, was from the very beginning the keynote of the company's policy. The producers believed that by intensive production methods they could make good pictures which could be distributed by the exchanges at a fair profit, at the same time allowing the exhibitor to make money on them.

In February Harry Raver, who has been active in the picture industry since its inception, was elected to the presidency of the corporation. Under the guidance of Mr. Raver, George H. Wiley, H. M. Goets and Herbert Blache, the organization became more and more important. The markets were searched for excellent stories. Marcus Loew took the Art Dramas program for every one of his houses. The Proctor theaters followed in a week. The Modern Theater, Boston, began playing Art Dramas for lengthy runs.

Concentrating on the story rather than the star, the company has produced photo-plays from novels by Upton Sinclair, Frederic Arnold Kummer, Emilie Zola, and others, and scripts by Charles T. Dancy, Joseph Franklin Poland, Edward Ellis, Louis Reeves Harrison, and other leading scenario writers were accepted.

HAS THRILLING WRECK

Blue Ribbon Feature, "Richard the Brazen," Introduces Auto Smash-Up

In "Richard the Brazen," a Vitaphone Blue Ribbon feature for release July 23, there is staged one of the most spectacular automobile wrecks ever transmitted to the screen.

This new Blue Ribbon feature, which is the joint effort of Dr. Cyrus Townsend Brady and Edward Peple, stars Alice Joyce and Harry Morey, who scored heavily in Greater Vitaphone's big special productions, "Within the Law" and "Womanhood."

Besides giving a sterling performance in the role of Richard Williams, a whimsical western ranchman, whom Cupid transforms to a pseudo English nobleman, Morey also performs some remarkable feats of horsemanship. It is through this latter accomplishment that his deception is penetrated, which leads to a series of humorous and near-tragic incidents, culminating in the apprehension of a blackmailer, the reconciliation of two staunch friends, and another Morey-Joyce screen betrothal.

"Richard the Brazen" was produced by Perry N. Vekroff, who also directed the popular Joyce-Morey combination in some of their most successful features, including "Her Secret" and "The Question." Surrounding the stars is a cast of well known players, including Franklin Hanna, Patsy De Forrest, Charles Wellesley and Robert Elly.

CAST SOUNDS GOOD

A cast that should appeal to State rights buyers, both from the standpoint of box office value and ability, has been assembled for the first George Backer Four-square picture, which will be released through M. H. Hoffman, Inc. Ruth Roland and Milton Sills will co-star in the production, and their support includes Leah Baird, J. Herbert Frank, Ollie Kirby and George Larkin. The direction is in the hands of Robert Ellis.

MONTREAL K. E. S. E. BRANCH

George Kleine's K. E. S. E. Branch at Montreal has been made a full-fledged exchange, with Arthur J. Reddy in charge, and Mr. Kleine will carry at this point hereafter a complete line of film, advertising matter, etc. The K. E. S. E. branch in Montreal is at 6 McGill College Avenue.

NEW JULIETTE DAY FILM

"Betty and the Buccaneers," the American filmplay introducing Juliette Day to picturegoers, has been completed and Miss Day has begun on "The Rainbow Girl," by Jere F. Looney, under the direction of Rollin S. Sturgeon.

DENVER SCENERY FILMED

Westgard Expedition Gives Special Attention to Pike's Peak

DENVER, COL. (Special).—Col. A. L. Westgard of the Pathe-Combintone Expedition arrived here with his fleet of automobiles recently, and is making this city his headquarters while he is engaged in filming the chief points of interest about here. The Expedition has already covered 13,000 miles in the States of Colorado, New Mexico, Arizona, California and Texas, all by motor car.

To date about 60,000 feet of film have been made of the chief points of interest in the territory covered. Col. Westgard plans to take about 30,000 feet in the State of Colorado alone, the best portions of which only will be released. At the present time he is devoting much attention to the Pike's Peak region and also to the National Parks and similar points of national interest around Denver. Not only will the chief scenic regions of the section be taken, but he has mapped out a comprehensive itinerary which includes the most notable agricultural and industrial sections of the State.

LESSER HANDLES KING BEES

Acquires Western Territory for the Billy West Comedies

Sol Lesser, of San Francisco, has acquired the local State rights of the King Bee Billy West comedies. He expresses himself as delighted with the humorous qualities of the productions which he says are among the funniest he has ever seen. Their money-making possibilities in Mr. Lesser's opinion are enormous, as the ability and popularity of the star, the excellence of the supporting company, and the cleverness of the acting and production have been well established by the releases so far available.

JOIN GOLDWYN FORCES

W. H. Dunbar of Montreal, Canada, one of the best known film executives in the Dominion, has resigned as sales manager of Art Dramas to become associated with Goldwyn Canadian interests. His headquarters are at Winnipeg, Manitoba.

Larry Trimble, who recently produced "The Auction Block," a Rex Beach story, has joined the Goldwyn directorial corps.

FIRE DESTROYS DEEMSTER PRINTS

Two positives of "The Deemster," delivered to the Pan-American Trading Company for export to Brazil, were destroyed at the docks in New York last week. A heavy consignment of posters, slides, matrices, cuts, etc., also went up in flames.



"THE FATAL RING"—PATHE.

NEW SELIG DRAMA RELEASED SOON

"The Railroader" Is Title of Feature Production

"The Railroader" is the title of a new Selig feature drama which is shortly to be released. The photoplay is adapted from Albert Payson Terhune's novel, "Caleb Conover." Colin Campbell directed the production and George Fawcett is featured in the leading role. Others in the cast include Fritz Brunette, Al. W. Filson, Eugene Besserer, Thomas Santschi, Frank Elliott, Goldie Colwell, Frank Clark and others.

The story opens in "Railroad Alley," where Caleb Conover is a section foreman. By his pugnacity and iron will he rises to be boss of his ward and finally of his city and State. How a girl swore to be revenged upon Conover; how he was defeated for the Governorship of the State by Clive Standish, the young leader of the reform party; how the iron-willed boss finally came to realize at the last that gold is but a mockery and that friendship and love are everything, are said to contribute to an intense drama.

AGAIN WITH ASTRA-PATHE Donald Mackenzie Returns to Direct Mollie King in New Serial

Donald Mackenzie has signed a contract with Astra-Pathe, whereby he is to direct Mollie King in a new serial as yet unnamed. As five episodes have already been made, Mr. Mackenzie is taking up the work starting with the sixth, and his contract calls for his finishing the series.

Mr. Mackenzie is known as the director of the "Perils of Pauline," the first of the big serials, and which has been shown in every country of the civilized world. His experience, which has covered a wide field, includes the production of such features as "The Galloper," starring Clifton Crawford; "Mary's Lamb," starring Richard Carle, and "The Spender," featuring George Probert.

BRIDGEPORT THEATERS ACTIVE

BRIDGEPORT, CONN. (Special).—The Hippodrome, which nightly accommodates 7000 patrons when a varied feature program is shown, is undergoing extensive alterations, under the direction of Manager Joseph Saperstein. The theater will be enlarged to seat 1,200. Among other changes will be the installation of a vacuum sanitary cleaning system, redecorating of the interior and a new mirror screen. The string orchestra will also be augmented. He reports the past winter as a most successful season, the five and six-reel features going big.

One of the busiest and best film theaters in town is the West End Theater, owned and managed by N. C. Lund. A big orchestra here is always a feature. Mr. Lund in reviewing the achievements of the year of his motion picture house, finds that the three features which drew the best business at increased prices were "Civilization," "20,000 Leagues Under the Sea" and "Poor Little Rich Girl."

Beginning Aug. 1, Manager George Green announces his Empire Theater will show weekly programs of Arcraft and Paramount releases, also Keystone comedies. A big eight-piece orchestra will also be an additional asset.

Manager John P. McCarthy, the youthful and enterprising manager of the Plaza (one of the Poli playhouses), which has been featuring weekly big film productions during the past three months, has resumed the two-week schedule (and less expensive films), thereby bringing his regular patronage, numbering 1,000 daily, to this theater biweekly. Mr. McCarthy has the distinction of being the first in Bridgeport to show Broadway attractions such as "Joan the Woman," "Broadway Jones," the Pickford-Arcraft pictures, to a local public at reduced prices.

MARY SALES HANCOCK.

ABOUT "FAMOUS" FOLK

If dear old Greenwich thought that it was in for a thrill at the mere prospect of Marguerite Clark driving a taxicab down its main thoroughfare, that distinguished community was sadly mistaken, for the taxicab was merely a preliminary to the main event in which the Paramount star calmly collided with a milk wagon, spilling many gallons of the precious fluid over the scenery. The episode occurs in the first of the adaptations of Mary Roberts Rinehart's "Sub-Deh" stories—"Bab's Burglar."

While presumably resting at her country place at Mountain Lakes, New Jersey, Pauline Frederick is vigorously hoeing up large portions of landscape and is causing her gardener intense dismay by insisting upon digging up the potatoes to see how they are getting on. The Paramount star was particularly wrath with the careless gardener when she discovered that he failed to plant coconuts, as they are her favorite fruit.

Though little Ann Pennington has been extremely busy dividing her time between the Famous Players' studio and rehearsals for the Ziegfeld Midnight Frolic, the diminutive Paramount star has still found time enough to win a prize in the recent automobile fashion show at Sheepshead Bay.

J. W. Johnston, well-known leading man who has appeared in a number of Famous Players and Lasky pictures, has been transferred from the Lasky to the Famous Players' studio, where he is now appearing in support of Billie Burke.

HERBERT BRENON Presents THE FALL OF MANNOFFS With ILIODOR

Nance O'Neil

as The Czarina

Alfred Hickman

The Czar

Ketty Galanta

Anna

Charles Craig

Grand Duke Nicholas

William E. Shay

as Feofan

Edward Connelly

Rasputin

Conway Tearle

Prince Felix

Mlle. Marcelle

Sonia

A mighty empire and power under the man's evil influence. The tattooed soldier in the Siberian winter had come to hope for freedom. An untold nation, a people doomed to servitude through one man's villainy!

That man was Rasputin, the unrepentable.

Up from the smoking wreckage of the submerged Russian people rose a man who strove to free his native land from the oppressor's grasp. A young priest, a mystic, a friend to all, he was finally driven from Russia a hunted fugitive.

This man was Ilidor, the "Mad Monk."

This amazing story, moving onward with the sweep of a mighty symphony and tracing step by step Russia's grasp of freedom, is authentically told in "The Fall of the Mannoffs."

PICKFORD PICTURE SHOWN

At Speakers' Training Camp, Chautauqua, by Request.

At the request of Edward Harding, chairman of the Executive Board of the National Committee of Patriotic and Defense Societies, the new Mary Pickford-Arcraft spectacle, "The Little American," was shown at the Speakers' Training Camp at Chautauqua, N. Y. At this camp particularly several well-known speakers from all over the country gathered to receive instructions and training to help them in their tour of the nation to inspire patriotism and acquaint the public with the needs of the war. Many well-known college professors and other notables at the training camp viewed Miss Pickford's new film showing conditions across the ocean on the French front. Those scenes were staged under the direction of Cecil B. De Mille, producer of the picture, in collaboration with various army officials who have fought under the banners of the Allies, including Captain Ian Hay Beth, author of "The First 100,000," the greatest seller of all present war publications. These scenes have been pronounced absolutely correct by experts and afford the members of the Speakers' Camp splendid opportunity for inspiration in their forthcoming talks.

O. HENRY DRAMA AT THE STRAND

"Strictly Business," a photo-adaptation of O. Henry's story of the same name, is the featured attraction at the Strand this week. In the cast are J. Frank Glendon, Alice Rodier, Almee Bentley and Bill Cameron.

NEW FILM CORPORATION

Company Also Organized to Make Natural Color Pictures

The C. K. Y. Film Corporation of Manhattan has also been granted a charter by the State last week to engage in the amusement business and will offer motion pictures and vaudeville features. The concern has a capital of \$5,000. The following are directors: Allen E. Moore, George F. Jabbert, and Alfred McCabe, 37 Wall Street, New York City.

A certificate of authorization has been granted the Natural Color Pictures Company of the State of Delaware to engage in a general theatrical and motion picture business in this State. The corporation will manufacture natural color motion picture films and maintain theaters. It is capitalized at \$850,000 and William F. Fox of New York City will act as the company's representative.

The Triangle Film Service and the Florida Films Company of New York have both filed with the State a certificate of voluntary dissolution. The former enterprise was capitalized at \$500,000 and the latter at \$10,000.

ALBANY, N. Y. (Special).—Articles of incorporation for the American National Grand Opera Corporation of White Plains, N. Y., have been filed with the Secretary of State. The organization has a capital of \$500,000 and is formed for the purpose of producing and exploiting theatrical, musical and other amusement attractions. The directors of the company are Reginald De Koven and Oia B. Campbell of New York City and Arthur Farwell of Pittsford, N. Y.

GEORGE W. HERRICK.

PLEASED WITH RESULTS

Maibelle Helkes Justice has returned to New York to resume her literary work after several weeks spent in Chicago, Ill., where she has been in conference with the Selig Polyscope Company. Before she left for the East, Miss Justice spoke interestingly of her work. She said: "There is a feeling of satisfaction and pride on the part of an author in viewing a finished production after having had the close co-operation in the work of both producer and director. The making of 'Who Shall Take My Life?' has been a pleasure to me rather than a work. From its very beginning I have watched and worked with the production step by step. Under the personal supervision of Wm. N. Selig and the fine production of Colin Campbell, the picture was brought to a point where the author was called in, and, after several weeks of co-operation in cutting and assembling, the picture is now ready for release."

ORGANS FOR PICTURE THEATERS

The Marr and Colton Organ Company, of Westbury, N. Y., have opened a New York office in the Candler Building, 220 West Forty-second Street, where they will demonstrate to motion picture exhibitors the "New Era" organ, especially designed for picture theaters. The Marr and Colton Company are builders of high-class modern organs for churches, homes and theaters. The firm has recently installed organs in motion picture theaters in Schenectady, Binghamton, Ithaca and other cities. Schacht & Mosher are the general sales agents of the company. Later it is expected that a Chicago office will be opened.

"You ain't gonna let him strike



**you out,
are you,
Bill?
Lean on
it!"**

And "Bill" *did* lean on it! As old Mas Cosgrove said later, "He knocked it for a loop!" Three men came romping home and the New York Giants had won the World's Championship. "Bill" was the hero of the hour, but better than that, his "old man" forgave him for marrying the daughter of a Kansas City plumber, but—it's all in

"ONE TOUCH OF NATURE"

a Saturday Evening Post Story by Peter B. Kyne

John J. McGraw, himself, several of the Giants, and a typical Polo Grounds crowd, furnish the baseball atmosphere in a 5-reel picture that is brimful of rich humor and dramatic interest.

IF THERE ARE BASEBALL FANS AMONG YOUR PATRONS, YOU CAN'T AFFORD TO MISS THIS ONE

Produced by

THE EDISON STUDIOS

Published

MONDAY, JULY 30, 1917

Through



Leslie Austen

"UNCLE BILLY"

IN

"TWO LITTLE IMPS"—(Fox)

NILES WELCH

FEATURED

Direction JOHN W. NOBLE

Address Hotel Somerset, 150 West 47th St., N. Y.
Current Release—"One of Many." (Metro.)

William H. Claire

MOTION PICTURE LEADS

Address GREEN ROOM CLUB, N. Y.

Ben Wilson, star of many photoplays, is making an automobile tour of motion picture theaters throughout the United States and Canada.

ROCHESTER FILM ACTIVITIES

ROCHESTER, N. Y. (Special).—Rochester's chief amusement during the summer months comes from film dramas and this summer as seen an unusually generous supply of interesting cinema. Beginning May 14 at the Temple, Geraldine Farrar was seen in "Joan, the Woman," followed by Annette Kellermann in "Daughter of the Gods," which ran two weeks at the same theater at popular prices. At the Avon, following a Spring season of six weeks of musical stock, the Van Rinehart Musical company gave way to films. Rex Beach's "The Harrier," "Twenty Thousand Leagues Under the Sea," "Womanhood," "The Honor System," "The Bar Sinister" and "Madame Sherry" have been seen to date. Two state right features, "Enlighten Thy Daughter" and "Idle Wives," although based on sensational subjects, deserve more earnest consideration than they will receive.

Rochester theaters have all adopted the open booking system, with the exception of the Victoria, which still continues to run Triangle program. Lois Weber's "Even As You and I," shown at the Piccadilly July 9, proved a poor attraction and will add nothing to the reputation of Lois Weber or the Piccadilly.

The Regent, Gordon, Victoria and Piccadilly show the best pictures from Paramount, Fox and Triangle programs, while the Strand, Grand and Colonial select their pictures from the open market.

B. H. LEPPINGWELL.

ROTHAPFEL BACK IN TOWN

S. L. Rothapfel, manager of the Rialto Theater, is back in town after an absence of two weeks, during which he supervised the opening of a new motion picture house in New Orleans and visited Galveston, Tex.

HAYAWAKA TO STAR IN "HASHIMURA TOGO"

Paramount to Present Japanese Actor in Adaptation of Wallace Irwin's Stories

The first production in which Sessue Hayakawa, the Japanese actor, will star under the new Paramount "Star Series" selective booking system of release, will be an adaptation of Wallace Irwin's popular Japanese school boy stories, entitled "Hashimura Togo." The adaptation was prepared for the screen by Marian Fairfax, and William C. De Mille, who recently took up directorial work after devoting his time exclusively to scenario writing, directed the production. The cast, selected to support Mr. Hayakawa, includes Margaret Loomis, Tom Forman, Raymond Hatton, Walter Long, Ernest Joy, Mabel Van Buren and Florence Vidor.

The adventures of Hashimura Togo, as they have been described in *Li'e* and other magazines for many months, are so multifarious and so teeming with funny situations that the producers faced a difficult problem in selecting from this vast wealth of material that which would be most suitable for screen purposes. The question was solved, however, by Mr. Irwin himself when the author prepared an especial story for the screen. Into the comic elements of this tale, he has woven a semi-dramatic tale, which gives the entire production an extremely novel twist though it preserves the charm of the original stories of Hashimura Togo.

HART ALLIED WITH ARTCRAFT

Forms Own Producing Company and Will Start Work Under Thomas Ince—Triangle to Seek Injunction

The first official announcement from William S. Hart regarding his future activities was given out at the headquarters of the Artcraft Pictures Corporation in New York last week. He defines his plans for the future and says that he will start work on his initial production under the new arrangement within a week. It also involves the formation of the William S. Hart Producing Company to release its product through Artcraft.

Mr. Hart's statement reads as follows: "I expect to start work within a week on the first production to be released by the William S. Hart Producing Company. The story was written especially for me by C. Gardner Sullivan and will be supervised by Thomas H. Ince and released by him

through the Artcraft Pictures Corporation. All of my future productions will be released in this manner, contradictory reports notwithstanding. It has taken me some time to effect my present alliance and I am sure that under Mr. Ince's supervision and on the Artcraft program, the greater portion of the public will have an opportunity to see my productions."

It was also learned that preparations are now well under way for the production of the initial Hart-Artcraft photoplay on the West Coast and that studio arrangements have been completed so that actual screening can be commenced rapidly.

The Triangle Film Company plans to bring injunction proceedings immediately against Hart.

FINISH O. HENRY SERIES

Second Group of Ten Two-Reel Subjects to Be Released in August

With the steady production of O. Henry photoplays, the first comprehensive endeavor to film this short story writer's works is reaching the completion of its first stage. Four releases are just now being filmed for distribution by General Film in August, which will complete twenty subjects of two-reel length as the first series of O. Henry picturizations.

These films, under the brand of Broadway Star Features, came into the market as short length features and made such an unmistakably good impression that not long ago it was necessary to arrange an extension of the series to twenty releases instead of the original sixteen promised.

At the studio in Brooklyn two directors are now at work on the last four subjects of the two-reel series, the subjects being "The Coming Out of Maggie," "The Venturers," "The Best Seller" and "The Lonesome Road." Thos. H. Mills, who has directed most of the O. Henry releases, is being relieved by Martin Justice. Mr. Mills is expected to hasten to the Coast to do some of the O. Henry stories that are laid in Western surroundings.

TO SHOW AVIATION TESTS

The seventy-sixth release of Paramount-Bray Pictographs will show for the first time the tests which a man must pass in order to qualify for an aviator in the United States Army. The subject was made under the supervision of and with the authorization of the Medical Examining Bureau of the United States Navy Recruiting Station in New York city, with the purpose of acquainting young men throughout the country with the tests, and it is the hope of the Naval Recruiting Board that it be booked in every theater in the United States, as it will help the work of this bureau materially.

Practically all of the important tests to which an aviator recruit is submitted are shown, and those young men who have opportunity of seeing the picture will have advance information and can prepare themselves accordingly.

MORE HULETTE PICTURES

Pathe announces that "The Last of the Carnaby's" and "The Streets of Illusion," in both of which Gladys Hulette will be starred, will be released on July 22 and Aug. 12 respectively.

"The Streets of Illusion" is an original story by Philip Bartholomae, author of "The Cigarette Girl." It is directed by William Parke. The cast includes William Parke, Jr., J. H. Gilmour, Richard Barthelmess, Doris Grey, Kathryn Adams, and Gerald Badgley. The picture tells the story of a little girl to whom the world was a beautiful place and who saw only the silver lining of the dark clouds, for she lived in the streets of illusion.

PEGGY HYLAND'S RECREATION

Peggy Hyland, Mayfair's first star, who will shortly be seen in the title role of "Persuasive Peggy," declares it is becoming second nature for her to pose for photographs. Between appointments at the studio she finds her time well filled with engagements at the leading New York photoplays. This summer it is her intention to have several photographs taken at various resorts throughout the country.

SCREEN CLUB "REEL"

Funds from Entertainment to Go Toward Permanent Clubhouse

The "First Reel" of the Screen Club, which will be held at the Casino Theater on Sunday evening, July 29, will introduce to the public what will amount practically to a Lamb's Gambol and a Friars' Frolic combined, in so far as the character of the entertainment and the prominence of the players who will participate are concerned. In addition to the leading men and women of the screen, many stars of the legitimate and vaudeville stages will appear through the courtesy of the theatrical managers and the United Booking Office. Mayor Mitchell will make a brief address. There will be a twenty-minute minstrel show of about forty men of prominence in the film world. This and the remainder of the entertainment will be staged by Edward C. White, lately technical director for Universal and studio manager for Selig.

The "First Reel" is being given for the purpose of establishing a building fund to acquire a permanent home. Twice since its inception the club has been compelled to seek larger quarters. In November the Board of Governors plans to give a ball at the Waldorf-Astoria, at which there will be screened a film production, the cast of which will consist of the greatest stars obtainable and later the film will be sent out for public view all over the world. The revenue from this will be very large, it is believed.

The Screen Club was formed in 1912. Its first home was at the Bartholdi Inn, where it occupied an entire floor. In 1914 the club moved to 167 West Forty-seventh Street and a year ago took over its present quarters at 117 West Forty-fifth Street.

BEGIN WORK ON "THE COMPACT"

Francis X. Bushman and Beverly Bayne have begun work on "The Compact," a new seven-reel Metro production, under the direction of Edwin Carewe, assisted by Harry Franklin. The photoplay, which will be made under the general supervision of Maxwell Karger, is an adaptation by Albert Shelby LeVino of Charles A. Logue's original story. The scene of the story is laid in Red Gulch, Arizona, where the silver mines are located.

In support of these stars, who will be seen in roles especially adapted to their personalities, there will be a specially selected company headed by Harry S. Northrup.

SHOWS HOW PAPER IS MADE

One of the most interesting educational films ever exhibited, according to Manager Ediel of the Strand Theater, is "The Manufacture of Printing Paper," which is being shown at the Strand this week. The picture shows the felling of trees, the transportation of millions of logs down the river stream to the paper mill, the barking and treatment of logs preparatory to their introduction into the cutter and grinder. The finished product is seen being shipped to the newspaper press, where it is put on the printing press and emerges as neatly folded, printed newspapers.

Kathleen O'Connor has been engaged by the Rolin company to play opposite Toto, the Hippodrome clown in Pathe comedies. Miss O'Connor was born in Dayton, Ohio, twenty years ago. She gained her theatrical experience by playing in stock on the speaking stage for a number of years.

GREETINGS!

OSCAR C. APFEL

NOW DIRECTING J. WARREN KERRIGAN

In Peter Kyne's Great Story

A MAN'S MAN

To be released under the Paralta Plan

PATHE'S BRITISH "TANKS" PICTURE POPULAR Widespread Reports of Remarkable Drawing Power of Battle Film

Further indications of the almost unlimited drawing power of Pathe's special feature, "The Tanks at the Battle of the Ancre," are seen in events in widely separated parts of the country.

S. Barrett McCormick, manager of the Circle Theater, Indianapolis, has wired to a number of exhibitors as follows: "We ran 'Tanks' with Douglas Fairbanks to largest week in history. Circle seats 3,100 people. Six performances given daily. Advanced prices and tremendous advertising campaign. Nothing ever shown has given greater satisfaction or created more of sensation. Consider 'Tanks' the most vital film on the market today."

"The Tanks at the Battle of the Ancre" was featured in big newspaper copy as the greatest attraction ever presented in America. The copy in one of the ads which will serve as an example for other exhibitors was in part as follows:

"These marvelous motion pictures, photographed by authority of the British Government and taken during the actual battle of the Ancre, take you out upon the field of conflict, show the Allied soldiers actually leap from the first line trenches and charge across No Man's Land to attack the German position. It pictures the giant tanks, the dreadnoughts of the land, leaping trenches, cutting their way through barbed wire entanglements and spitting out death like colossal fire-breathing dragons."

Big space is devoted to "The Tanks at the Battle of the Ancre" by the influential newspapers of Cincinnati. The Post says in part in a front page article "The British War Pictures Stand Without an

Equal." They will have a royal beginning in Cincinnati. On the evening of the opening day the First Regiment, Cincinnati's own crack military organization, will send 500 men and its band to the Grand Opera House, where the film is to be exhibited. The soldiers will march through downtown streets, the parade ending in front of the Grand, where the band will give a concert. All present will be advised of the fact that the proceeds of the film engagement will be devoted to the First and nobody offering a premium on tickets will be ignored.

From Dayton, Ohio, comes the following brief but potent telegram from John Seibert: "Tanks broke all records. Standing all day. Every patron well pleased."

In Boston the American says: "It is safe to say that never have the wonders of the motion picture camera been held up for marvel as in these vivid, awe-inspiring and soul-stirring pictures of modern super-battle."

The Chicago American says: "These wonderful creations are bound to cause more talk than any other invention of the great war. The scenes in the picture are so realistic that they are said to be almost past belief."

The Far West is represented by the Seattle Post-Intelligencer, which says: "These pictures are unique and exclusive. They are picture exhibitions of actual warfare."

The enthusiasm of the South is indicated by the following brief quotation from a letter from Pathe's Atlanta manager: "Jacksonville is running the 'Official War Pictures' today all over again and pleading for more episodes."

WILBUR IN NEW FEATURE Lorimer Johnston Engaged to Direct Star in Five Productions

Crane Wilbur has begun the filming of "Devil McCare," a story written by J. Francis Dunbar, the first of five five-reel features at the David Horsley Studios for release through Art Dramas, Inc. A strong cast is being assembled to support the star.

Lorimer Johnston has been signed by David Horsley to direct Mr. Wilbur in the new productions. Mr. Johnston has recently returned from South Africa, where he was interested in picture production on a large scale. During his sojourn there he produced twelve pictures, aggregating 42,000 feet in length. Unsettled conditions arising from the war made further enterprises impracticable and he returned to America. His experience in the making of motion pictures began under the leadership of W. N. Selig in Chicago in 1911. Within a short time he was producing cowboy pictures at Santa Barbara for the American company, then known as "The Flying A."

NEW FAIRBANKS SCHEDULE Four Distinct Types of Screen Plays Decided Upon

Douglas Fairbanks, in co-operation with John Emerson, has decided upon a production schedule, which includes four distinct types of screen plays. It is his intention to start with a farce of the "In Again—Out Again" variety, followed by a light comedy, an essay and a romantic comedy-drama. In this manner, according to "Doug," the public will not have a chance to tire of anyone of his selected kinds of stories, because each release will be different and spaced at convenient intervals.

Joseph Henaberry is to alternate with John Emerson in the staging of the Fairbanks-Artcraft plays.

Gertrude Selby and Neal Burns are now filming a new comedy for the Selburn Comedy Company at the David Horsley Studios. The story deals with the complications met with in the attempt of a bride and groom to be quietly and respectfully wed.

KITTY GORDON RE-ENGAGED Actress Signs Year's Contract with World Film Company

Kitty Gordon has signed a new contract with World-Pictures Brady-Made covering a full year from the current month. The present arrangement was made under an option held by the World Corporation when Miss Gordon was "signed up" six months ago for three pictures to be completed within that space.

In that document was a clause giving the company the privilege of calling upon the actress for her services for twelve months longer at a specified salary, and it is this proviso that has been taken up. The three picture plays already completed with Miss Gordon as star are "Forget-Me-Not," "The Beloved Adventure," and "The Divine Sacrifice," the one last mentioned not having been published as yet.

"Miss Gordon's two pictures already published have met with extraordinary success," said William A. Brady. "This is primarily due to the widespread personal popularity of the star."

NEW UNIVERSAL FEATURES

Mary Fuller will be starred in the new Universal feature, "The Beautiful Impostor," released Thursday, July 26. Written by Catharine Carr and directed by Lucius Henderson, this photodrama is said to be of the unexpected human quality. Miss Fuller is supported by Clara Beyer, Nellie Slattery, and John Walker.

Herbert Rawlinson and Neva Gerber are the featured players in "Caught in the Act," a Victor comedy-drama, scheduled for release Friday, June 27. The story was written by Eugene B. Lewis and directed by T. N. Heffron.

MADGE KENNEDY RESUMES WORK

Madge Kennedy has returned from her vacation spent at French Lick, Ind., and will resume work upon her second Goldwyn production, which is a farce comedy suited to the talents of this admirable young comedienne. Miss Kennedy's first Goldwyn play, "Baby Mine," by Margaret Mayo, will be released in late September.

BEN WILSON

Startling Announcement!

TOURING THE UNITED STATES AND CANADA

PERSONAL APPEARANCES

TERMINATION OF TRIP RETURN TO UNIVERSAL

HENRY KING

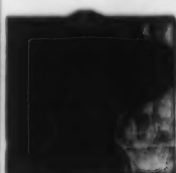
DIRECTING—GAIL KANE

AMERICAN FILM MFG. CO.

SANTA BARBARA, CALIF.

Emmett Campbell Hall
Photoplaywright

GOLDWYN PICTURES CORPORATION

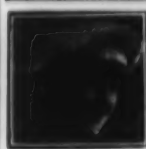


William S. Hart

INCE-TRIANGLE

CULVER CITY, CALIFORNIA

CHESTER BARNETT

IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

BESSIE LEARN

CURRENT RELEASE—FAMOUS PLAYERS

With Billie Burke in "The Mysterious Miss Terry"

GAIL KANE

American Film Co.

Santa Barbara, Cal.

BURTON KING

DIRECTING

METRO PICTURES

Edward Jose | ADELE LANE

Address care DRAMATIC MIRROR

VITAGRAPH-FORD SUIT GOES OVER Libel Case Will be Called in the Autumn

Following the answer of Henry Ford, automobile manufacturer, to the suit by the Vitagraph Company of America for one million dollars in which he is alleged to have libeled the company, the case went on the Fall calendar of the Federal District Court for the southern district of New York and there will be no further action until it is called for trial.

In the original complaint the Vitagraph Company of America, through its attorney, William Alban Uimann, alleged that Ford had libeled it by publication of an advertisement in newspapers throughout the country in which "The Battle Cry of Peace" was branded in May, 1916, as an advertisement for Hudson Maxim and other munitions manufacturers. Ford entered a demurrer which was dismissed by Judge Mayer, who ordered Ford to file an answer to the suit within twenty days. After two extensions the Ford answer was filed in court Monday, July 9.

In this answer Ford admits publishing the article complained of by the Vitagraph Company, but denies any malicious intent against the Vitagraph Company, as such, and rests his defense chiefly on the ground that in publishing the article complained of he thought he was doing a patriotic duty.

WHITLOCK JOINS FILM AUTHORS Minister to Belgium Writes "Double Standard."

Brand Whitlock, American minister to Belgium, has joined the ranks of film authors. He has written a photodrama entitled "The Double Standard," which will be released by Universal on July 23, under the Butterfly brand.

Mr. Whitlock's story concerns the test that comes to a newly elected city judge, who has promised to administer the law without fear or favor, particularly as it applies to dives and cabarets.

The production has been made under the direction of Phillips Smalley and the cast is headed by Roy Stewart and Joseph Girard.

"NATURAL LAW" READY France Film Co. Will Shortly Release Feature Based Upon Stage Play

Announcement is made by Charles H. France, director-general of the France Film Company, Inc., that his first super-feature, "The Natural Law," has been completed and will shortly be released. The film is in eight reels and is a close duplication of the stage play, "The Natural Law," which ran two seasons ago at the Republic Theater. Marguerite Courtot is featured in the leading role, with George Larkin playing opposite her. Others in the cast include Maggie Holloway Fisher and Howard Hall, who played the part of the Doctor at the Republic, appears in his original role of the Doctor in the film.

DIRECTS JULIA SANDERSON

An error was made by the publicity department of the Empire All-Star Corporation in announcing that Albert Capellani was engaged in directing the productions in which Julia Sanderson is being starred. Dell Henderson is supervising the Julia Sanderson pictures and Mr. Capellani is devoting his time to directing the offerings in which Miss Murdoch is at work. Both directors are staging their respective pictures in the Glendale studios of the Empire All-Star Corporation and both the Murdoch and Sanderson features, based on Charles Frohman successes, will be released through Mutual Exchanges.

TWO NEW RAY COMEDIES

The Johnny and Emma Ray comedies are continuing steadily in production. Two new ones are now listed by General Film in addition to its first group of six. They are "A Laundry Mix-Up" and "A Peaceful Flat." In one Johnny Ray affects the disguise of a Chinaman for laughing purposes and in the other he goes abroad as a mining man.

MID-WEST BUYS STATE RIGHTS

A. H. Blank, President of the Mid-West Photoplay Corporation, has been in town for two or three days arranging for super-features for his territory which comprises the States of Iowa, Nebraska, Missouri and Kansas.

NEW CALVERT PLAY

Catherine Calvert, who starred in two recent U. S. Amusement-Art Dramas, "House of Cards" and "The Peddler," is busy at the Fort Lee studio on her third, which is as yet unnamed. Herbert Blache is directing.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS

At First Sight, Mae Murray, July 2.
The Love that Lives, Pauline Frederick, July 8.
The Long Trail, Lou Tellegen, July 23.
The Amazons, Marguerite Clark, Aug. 5.

LASKY

Forbidden Paths, Vivian Martin and Sessue Hayakawa, July 12.
What Money Can't Buy, Pickford, Huff Roberts, July 16.
The Squaw Man's Son, Wallace Reid, Anita King, July 26.
The Crystal Gazer, Fannie Ward, July 30.
The Varmin, Jack Pickford and Louisa Huff, Aug. 5.

MOROSCO

Big Timber, Kathryn Williams and Wallace Reid, July 5.
Cook of Canyon Camp, Morosco, George Behan, July 19.

FALLAS

Heir of the Acre, House Peters, June 21.
A Kiss for Sessue, Vivian Martin, Aug. 2.
The Law of the Land, Mme. Petrova, Aug. 12.

ARTCRAFT

Wild and Woolly, Douglas Fairbanks, June 24.
The Little American, Mary Pickford, July 1.
Seven Keys to Baldpate, Geo. M. Coban, Aug. 12.

GREATER VITAGRAPH

Caste, Peggy Hyland, Sir John Hare, July 2.
The Message of the Monse, Anita Stewart, July 9.
The Stolen Treaty, Earle Williams, Corinne Griffith, July 16.
Richard, the Braman, Alice Joyce, Harry Morey, July 23.

By Right of Possession

Mary Anderson, Antonio Moreno, July 30.
The First Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6.
Mary Jane's Pa, Marc MacDermott, Mildred Mannin, Aug. 13.

PATHE GOLD ROOSTER

The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Arey, July 15.

LASALIDA

When Baby Forget, Baby Marie Osborne, June 24.
ASTRA
The Last of the Carnabyas, Gladys Hulette, July 22.
The Cigarette Girl, Gladys Hulette, July 8.
The On-the-Square Girl, Mollie King, July 29.

BLUEBIRD

Fires of Rebellion, Dorothy Phillips, July 2.
The Car of Chance, Franklin Farnum, Brownie, Vernon, July 9.
The Rescue, Dorothy Phillips, July 23.
The Little Terror, Violet Mercereau, July 30.

The Clean Up

Franklin Farnum, Brownie, Vernon, Aug. 6.
The Show Down, Myrtle Gonzalez, George Hernandez, Aug. 13.
Mother of Mine, Ruth Clifford, Rupert Julian, Aug. 20.

BRADY-WORLD

The Price of Pride, Carlyle Blackwell, June Elvidge, June 2.
The Brand of Satan, Montague Love, July 9.
The Beloved, Adventures, Kitty Gordon, July 16.
The Self-Made Widow, Alice Brady, July 23.

The Iron Ring, Arthur Ashley, July 30.
Youth, Carlyle Blackwell, June Elvidge, Aug. 6.
Jerry For Short, Madge Evans, Aug. 13.

TRIANGLE

The Flame of the Yukon, Dorothy Dalton, July 1.
Hater of Men, Beaulieu Barriacale, July 1.
A Strange Transgressor, Louise Glaum, July 8.

Time Locks and Diamonds, William Desmond, July 8.
A Successful Failure, Jack Devereaux, Winifred Allen, July 15.
The Mother Instinct, Enid Bennett, July 8.
Sudden Jim, Charles Ray, July 22.

In Slumberland, Thelma Slater, Georgia Stone, July 22.
The Food Gamblers, Wilfred Lucas, Edna Miller, July 29.
The Bandwaggon, Beaulieu Love, July 29.

K. E. S. E.

The Ghost of Old Moro, Mabel Trunnelle, Robert Conness, June 25.
One Touch of Nature, John Drew Bennett, July 30.

CONQUEST

No. 1 Feature—Chris and the Wonderful Lamp, July 14.
No. 2 Feature—Kaletha of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Halfback, Aug. 4.

ESSANAY

The Man Who Was Afraid, Bryant Washburn, July 2.
Rance Ross, Jack Gardner, July 16.
The Golden Idiot, July 23.

SELIG-HOYT COMEDIES

A Rag Baby, July 9.
A Runaway Colt, July 23.
A Dog in the Manger, Aug. 6.

METRO

The Greatest Power, Ethel Barrymore, June 25.
YORK
The Hidden Spring, Harold Lockwood, July 16.

METRO PICTURES CORP.

The Trail of the Shadow, Emmy Wehlen, July 2.
The Will of the Wisp, Mabel Talbot, July 9.
Miss Robinson Crusoe, Emmy Wehlen, July 30.

MUTUAL

The Upper Crust, Gail Kane, June 25.
The Road Between, June 25.
The Masked Heart, William Russell, July 2.
Mary Moreland, Marjorie Rambeau, July 9.
Betty Be-Good, Jackie Saunders, July 16.

Melissa of the Hills

Miner, July 23.
BUTTERFLY
The Fire of Youth, Jack Mulhall, June 18.
Man and Beast, Eileen Sedgwick and Kinsey Benedict, June 25.
The Red Case, Allen Holubar and Louise Lovell, July 9.
High Speed, Jack Mulhall, Fritzie Ridgeway, July 9.

The Double Standard

Stewart, Joseph Girard, July 23.
A Wife on Trial, Mignon Anderson, July 30.
A Dramas, Inc.
Golden God, June 18.
When You and I Were Young, June 16.

VAN DYKE

A Note Appeal, June 11.
Miss Deception, July 9.
U. S. AMUSEMENT CORP.
House of Cards, June 4.
The Peddler, July 2.

ERROGRAPH

The Road Between, June 25.
FOX
When a Man Sees Red, William Farnum, July 1.
The Innocent Sinner, Miriam Cooper, July 8.

SELENICK

Two Little Indians, Jane and Katherine Lee, 15.
To Honor and Obey, Gladys Brockwell, July 22.
The Eastest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Poppy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

The Decemster, Derwent Hall Calne.
H. J. BROCK
NEW YORK
The Manman.
CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin.
CORONA
Curse of Eve.
FRIEDMAN
A Mormon Maid, Mae Murray.
FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
Geo. M. H. S. Warner.
D. W. GRIFFITH
Intolerance.
IVAN
Enlighten Thy Daughter.
JAXON
Strife, George LeGuere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.
EDGAR LEWIS
Bar Sinister, Mitchell Lewis.
Purchased by F. G. Hall, New Jersey.
B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.
PARAGON FILMS
The Whip
Beware of Strangers.
The Never-Do-Well.
The Garden of Allah.

I. J. SELENICK

The Barrier.
SHERMAN ELLIOTT
The Orbits.
The Spellers.
ULTRA
Woman Who Dared.
UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Marmaris Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Lee.
HARRIS & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.
SERIALS
The Fatal Ring (2nd), The Crushing Walls, Pearl White, Earle Foxe, July 15.
The Neglected Wife (10th), A Volled Intrigue, Ruth Roland, July 15.

MUTUAL

The Great Stanley Secret. (1st), The Gypsy's Trust, William Russell, July 23.

IMPROVEMENT IN CENSORSHIP Pennsylvania Fans Look for Better Conditions

The motion picture patrons of Pennsylvania feel far more optimistic than heretofore concerning the censorship conditions in that State, with the appointment of Frank H. Shattuck as chairman of the Pennsylvania State Board of Motion Picture Censors. They look to him to oust the "old fogeyism" that existed in the past. Primarily their outlook is based on a statement issued recently by the new chairman, part of which reads:

"I must frankly admit," said Mr. Shattuck, "that I have no special knowledge of the motion picture business. Neither am I what you would call a movie fan, so I enter my new duties with a perfectly open mind, at any rate. But I have my own ideas on the subject as well as the most ardent fan. Hard and fast rules, such as the rule permitting only the 'eight-foot-kiss,' and other rules attempting to define exactly the limits of propriety mean little to me. I will judge every picture on its merits, and am personally disposed to guard against features that might incite to crime more than against alleged improprieties."

"One trouble I am resigned to," said Mr. Shattuck, "and that is that I will be the target for all persons who have suddenly been smitten with a wild desire to reform the movies, even if they are reformed out of existence. Already I have had communications advising me to cut out all erotic love scenes, scenes of accident or disaster, murders, executions, elopements and goodness knows what besides. If I heeded each request there would be little left of the average thousand feet of film. The fact that the portrayal of some of the greatest works of fiction would necessitate the inclusion of many of all these things makes little difference to the busy reformer."

"Just as soon as I am sworn in I expect to call a meeting of the board, when we will go over the ground, and I will gain some idea of my new duties. Beyond saying that a liberal policy will be pursued at all times, and the experienced representatives of the moving picture business consulted whenever possible, I can formulate no definite policy. It will prove an interesting job, I know."

Other members of the State Board of Censors are Dr. Ellis P. Oberholser and Mrs. E. C. Niver. Power of decision rests chiefly with the chairman.

DE MILLE HONORED Hollywood Citizens Present Loving Cup to Artcraft Director

HOLLYWOOD, CAL. (Special).—At a public ceremony held here last week Cecil B. De Mille, the director of Artcraft pictures at the Lasky studio, was presented with a beautiful loving cup by a committee of citizens in appreciation for his own and the studio's efforts in behalf of civic improvements, the Liberty Loan Bonds and the Red Cross Fund.

Upon the declaration of war Mr. De Mille armed and trained 150 employees of the studio as members of the Home Defense League. Later, when the Hollywood Company of Coast Artillery Federal Reserve needed an armory, he was the first to subscribe funds. During the Liberty Loan bond campaign Mr. De Mille, through his personal efforts, sold \$185,000 worth of the bonds to members of the Lasky studio and their friends. In the recent Red Cross campaign he was particularly active in enlisting financial aid.

ENTERS ADVERTISING FIELD

J. K. Burger, known from coast to coast as "Simon Legree" and "J. K.," has left the motion picture industry to enter the advertising agency field, to specialize in the advertising of motion pictures. Mr. Burger has been identified with the motion picture industry since its infancy. He has covered every large city in the United States for Pathe and International in the interest of sales promotion.

A thoroughly organized service department, coupled with his long-time knowledge of conditions applying to the film industry, put Mr. Burger in position to offer advertising assistance in this field. In his new capacity he will be associated with the E. T. Howard Company, Inc., 432 Fourth Avenue.

SUBMARINE EYE PAYING

The Williamson Brothers and members of their Submarine Film Corporation announce that their picture "The Submarine Eye," has passed the expense point and is now sailing along in the smooth waters of net profits. With less than twenty percent of domestic and foreign territory disposed of, eighty per cent. remains from which to declare dividends, which are now estimated to surpass the sum of \$200,000.

WRITING FOR PICTURES

Hayden Talbot, the playwright, has capitulated to the call of the moving picture. He was engaged, last week, to write original stories jointly for the Beaulieu Barriscale Feature Corporation and the J. Warren Kerrigan Feature Corporation, and will hereafter devote his time exclusively to these two organizations.

Arbuckle, Screen Star, vs. Arbuckle, Director

"Step into any photoplay studio in the world to view a star and director working together. It's dollars to doughnuts you will find two otherwise agreeable persons getting along about as amicably as a couple of healthy wildcats."

"Don't ask me why it is, for nobody knows."

"But it is obvious that this is one place where two heads are not better than one."

The speaker was Roscoe ("Fatty") Arbuckle, director of his own pictures, and one of the greatest comedians on the screen today.

"There is not a picture director on the globe probably who doesn't think that if his place was in front of the

camera instead of behind it, he would make a bigger hit with the public, and attain a greater artistic success than the highest salaried star that ever lived," continued Mr. Arbuckle.

"And, by the same signs and tokens, there isn't a star on the picture screen who isn't absolutely certain that if he or she only stood in the director's boots the critics would be unanimous in their praise and the drawing power of a photoplay would be doubled."

"That is only one of the reasons why I look after all details of my pictures myself. By combining the functions of star and director I can not only select the scenarios suited to my own ability by building them as I work, but bring out the best of my talent on the screen."

WITH ROYALTY IN GYMNASIUM

D. N. Karalis, bookkeeper at Pathe's Minneapolis office, attended the same gymnasium in Athens that the new King of Greece attended several years ago and the two met many times.

"Of course I was not, however, on familiar terms with the young King," Karalis says, "but every morning when he came to the gym he would salute us and we always returned the salute. The King usually kept in his own part of the gymnasium, but he is a democratic young fellow and bound to make a good ruler for our nation."

"ONE TOUCH OF NATURE"

John Drew Bennett, godson of John Drew, is featured in "One Touch of Nature," an Edison production scheduled for release through George Kleine's K. E. S. E. organization, July 30.

Manager John McGraw of the Giants is in the cast supporting Mr. Bennett and has quite a prominent part in this forthcoming photoplay. Violet Cain has the opposite leading part to Mr. Bennett. She will be best remembered as having scored successfully in "Daddy Long Legs," in portraying Youth in "Everywoman," acting the role of Dora in "The Marriage Market."

NEWS OF STOCK PLAYS AND PLAYERS

MANHATTAN STOCK COMPANY, RORICK'S GLEN THEATER, ELMIRA, N. Y.

(Photograph taken expressly for THE NEW YORK DRAMATIC MIRROR.)



First row (center), Boyd Marshall, baritone.
Second row (left to right), Raymond McKay, dancer; Hazel Harris, dancer; Scott Welsh, tenor; Janet Velle, prima donna; Henry Antrim, tenor; Mae Kilcoyne, contralto; Jack Pollard, comedian; Louise Orth, ingenue; Fred Emerson, characters; Nelson Riley, basso.
Third row (left end), Charles H. Jones, stage director. (Right end), George Lyding, musical director.
Not shown in the picture are Henry Lewis, comedian, recently comedian with Anna Held, and Arthur Cunningham, basso.
The company has had an unusual season of success in Elmira.

RORICKS OF RORICKS, ELMIRA

ELMIRA, N. Y. (Special).—"Dream City" proved a weak vehicle for the splendid Rorick's Opera company at Rorick's Theater July 9-14, but by the use of liberal interpolations a pleasing production was built up. Large business. Henry Lewis was clever as August Dinglebender and his specialty was most humorous; closely pressing him for first honors was Jack Pollard who, as Seth Hubbs, gave some of the best character work ever offered at Rorick's. Janet Velle was a sweet and winsome Amanda and pleased greatly. Arthur Cunningham made much of the part of J. Binkston Holmes. Mae Kilcoyne did well as Maria Dinglebender. Boyd Marshall was an agreeable Henry Peck, and Henry Antrim was good as Joe Snedicker. Others seen to advantage in smaller parts were Louise Orth, Fred Emerson, Lynn Newsome, Bessie Taylor, Babette Busby, Valleur Elliott, and Naomi Ackley. Charles H. Jones, stage director, and George Lyding, musical director, looked after their departments well. "Belle of Bond Street" July 16-21.

J. MAXWELL BEERS.

"KITTY MACKAY," PROVIDENCE

PROVIDENCE, R. I. (Special).—"Kitty Mackay," a comedy by Catherine Chisholm Cushing in three acts was revived by the Albee players at Keith's July 9, and Miss Martin was warmly greeted as the little heroine, who is an admixture of Peg, Cinderella and the Highland fling. Her work was generally delightful and the curtain calls at the end of the second act were sincere and appreciative. Miss Stamford compels admiration by her playing of the awkward, sentient Mag; her impersonation is very enjoyable. She is a newcomer to the Albee stock, filling the place of Miss Hamilton, who has joined her husband on his vacation. Miss Hamilton will not appear again this season. Mr. Turner is playing the part of Sandy McNab and makes an excellent impersonation; the remaining company are all up to the standard and consist of Revere, Longman, Watson, Schofield and Misses Reimer, Armstrong and Isadore Martin. Byron Beasley has gone on his vacation.

ELMER C. SMITH.

"MOTHER" IN SEATTLE

SEATTLE, WASH. (Special).—At the Wilkes an excellent presentation of "Mother" July 1-7 was given by the Wilkes Players before houses averaging good business. Fanchon Everhart in the title-role invested the part with skill and fidelity and her work elicited considerable applause. In the cast were Madeline King, Ines Regan, Jane Darwell, Alexis Luce, George Rand, and others, who gave good support. Ruth Fleischer and Helen Fleischer in juvenile roles showed their cleverness to the best advantage. Same company in "The Ambassador," July 8-15.

BENJAMIN F. MESSERVEY.

MODERN PLAYERS IN MILWAUKEE

George Foster Platt's Repertory Company Opens with Three One-Act Pieces to a Warm Welcome

MILWAUKEE, WIS. (Special).—The Modern Players fulfilled all promises when they opened at the Pubst Theater July 9. Three one-act plays were most creditably presented. "The Lady With the Dagger," the "Anacleto" episode, "The Farewell Supper," and "The Green Cockatoo." With three complete plays to judge from the audience was shown the splendid versatility of the leading players. The work of Lionel Atwill was unusually good in three important roles, as was also that of Cathleen Nesbitt, John Blair, Frances Carson, Ernest Rowan, and several others. Ludwig Kreiss of the German Theater appeared as a French sergeant in the last play, which had nearly a score of speaking parts and about the same number of "extras."

Alexander Mueller, Milwaukee artist, provided a beautiful setting for the old Italian palace scene at dawn in "The Lady With the Dagger." The other two plays were staged in the conventional manner, the big ensembles of the "Marseillaise" singing mob being well managed in the French Revolution piece.

The audience was composed of the fashionable and critical sets of Milwaukee who showed their appreciation of George Foster Platt's efforts by calling him before the curtain. His acknowledgment of the compliment was followed by rounds of applause. The company will remain during the rest of the summer.

"Broadway and Buttermilk" is the title of the comedy with songs offered at the Majestic by the Shubert Stock company. The play was a former setting for Blanche Ring, and its presentation for the first time in Milwaukee Monday night was really creditable. The players remained well within the picture, except for a matter of costuming in the last part of the first act, where they did not change costumes during the lapse of three years.

The incidental feature of the evening was the return of Isabelle Randolph as leading woman of the organization. She played the Blanche Ring role with breeziness and verve. She was truly the "wise" girl from the city.

ONE WHO PAID.

TWELVE WEEKS IN BIG PLAYS

Record of Success by the Manhattan Stock Company in Rochester, N. Y.

ROCHESTER, N. Y. (Special).—The Manhattan Players closed their twelve-week season at the Lyceum, July 9, with a production of Eleanor Gates's comedy, "We Are Seven." Clara Mackin played Diantha Kerr and Robert Hyman was Peter Avery. Olive Tell, the most popular player of the company, left shortly after her great success as Miss Cavallini in Edward Sheldon's "Romance." Miss Tell has headed the company for a number of weeks each year for three seasons and her popularity is well established in Rochester, which regards her as its prime favorite. She is endowed with all the gifts of youth and undoubtedly has a successful career ahead of her. Robert Hyman, Stuart Fox, Clara Mackin, William Randall, Charles Halton, Vida Croley Sidney, Frederick Manart, and Cynthia Latham were the popular members of the company.

"FRIEND OF FAMILY," ST. PAUL

ST. PAUL, MINN. (Special).—Edward Arnold as Frank Cutting was the chief funmaker at the Shubert, July 8-14, where "A Friend of the Family" was the bill. Arnold had a fat role; how many pages of script he had to memorize we don't know, but he had all his lines "down pat" and is rapidly earning a reputation as a "quick study." Earl Lee is always funny in a

"jag" role and his Professor Manners was no exception. Ethel von Waldron made a captivating Nancy Noyes. In fact the play was well cast throughout; Louise Gerard was Blanche Swift; Victor Browne, Bartley Swift; J. W. Cowell, Count de Brissac; Peggy Worth, Molly Miller; Dorrit Kelton, Aunt Aurelia; Ray Kehm, Nellie Morgan. "Going Some," July 15-21. "The Woman He Married," July 22-28.

JOSEPH J. PFISTER.

ALL-STAR STOCK IN CANADA

Patrons of the Temple Theater in Hamilton Delighted with the Offerings

HAMILTON, CAN. (Special).—(Temple, James A. Wall, Mgr.): Clarke Brown, of New York, general manager of the Canadian United Theaters, of which the Temple is one, sends a good stock company to Hamilton for the summer season. But the one now playing is voted by Temple patrons to be the best yet. Charles J. Pitta, stage director, is winning golden opinions for the capable manner in which the different plays are presented; and Gordon Hammond, the scenic artist, gives artistic scenery for every act. Ottola Nesmith, leading lady, has taken the Canadians by storm by her clever acting and charming manner. Henry Hollingsworth, leading man, is a great favorite already. Nan Crawford, second woman in "It Pays to Advertise," Marcella in "Some Baby," and Rose Howard showed great versatility in her part. Anna Athy is one of the best character women that has delighted Hamilton. Lucille Greene, ingenue, is most charming. Robert Lowe, second man, is worthy of being a star. Sumner Gard is a born comedian. Phillip Lord is a capable character man and Phillip Tead a good juvenile man. Charles Fletcher and Edmond Abbey have been here before and are great favorites. J. Bunnell Webster, stage manager, can drop into any part on short notice. Taken as a whole it is really a company of stars, and thoroughly appreciated. In spite of heat the house is often sold out before the curtain is raised. James Wall, the resident manager, is one of the most popular men in Hamilton. Among the plays presented have been "It Pays to Advertise," "Some Baby," "The House of Glass," "The Silent Witness," "Mile-a-Minute," "Kendall," "Potash and Perimeter," "Week of July 16," "The Eternal Magdalene." MINNIE JEAN NISBET.

"TWINKLE, TWINKLE, LITTLE STAR"

SOMERVILLE, MASS. (Special).—Bob Ott and his musical comedy, "Twinkle, Twinkle, Little Star," opened to two capacity audiences Monday, July 9, again, and the bill the current week was better liked than its predecessor (if such a thing is possible). Each of the song numbers got over in a fashion that showed genuine appreciation, while the manner in which they received Mr. Ott himself must have made that popular favorite feel that, although they have as their stock favorites all the winter long they had a wee-little spot in their hearts for him too. Special productions are being built for each attraction and the stage settings are a delight to the eye. Among the members in the cast besides Mr. Ott are Lillian Shattuck, Carrie Engel, Ralph Bold, Mildred Vaughn, Carl Corey, Ed. Howell, Dora Andrea, Ann Ott, Freda Welch, Freda Fry, Helen Shea, Lillian Greene, Lily Kenyon, and Fanny Hanley. Current week, "Three Cheers." F. O. B.

FIVE YOUNG GRADUATES

The Princess Theater is serving a splendid purpose by acting as a training school for many ambitious young women who have won their first successes in the chorus of Mr. Comstock's musical comedies. From the ranks of "Oh, Boy!" alone so less than five young women have attained honors, either with Mr. Comstock's own attractions or with other organizations. Louise Cook, who has been one of the young women in the "Oh, Boy!" ensemble, was last week engaged to play one of the important roles in the special company being organized to present "Oh, Boy!" in Chicago. Ethel Forde, of the Princess forces, has developed such skill as a dancer that she has been engaged to play with the Boston "Oh, Boy!" company, doing the same dances that Dorothy Dickson does now at the Princess. Josephine Harriman is a graduate of the "Very Good, Eddie" forces, and will be with the Chicago company of "Oh, Boy!" playing an important part and doing the feature dance. Helen Bond, who scored a big hit on Broadway recently in another company, is a graduate of the "Oh, Boy!" chorus. Gladie Sewall, who has likewise scored a big personal hit in "Hitchy-Koo," is a former graduate of the Comstock and Gest companies.

EIGHT WEEKS IN INDIANAPOLIS

INDIANAPOLIS (Special).—For their eighth week, July 9-14, the Stuart Walker Players presented "The Country Boy," in which Gregory Kelly played the title role, bringing out the weak and strong characteristics of the boy with sure and deft touch. George Gaul played the despondent newspaper man with much success and Stuart Walker provided much of the comedy in the role of Joe Weinstein. Agnes Horton took advantage of her first opportunity and gave an amusing performance of Mrs. Bannan that deserves much praise. John Maxwell added a rich bit as the star boarder, Herman Letts. Dorothea Carothers was sweetly appealing as Jane Belknap and Beatrice Maude scored as the flippant chorus girl. Judith Lowry, Henry Crosby, Agnes Rogers, Lillian Ross, Janet Flanner and others rounded out the cast. The settings were most pleasing. "You Never Can Tell" and "The Birthday of the Infanta," week July 16.

PEARL KIRKWOOD.

"HERE COMES THE BRIDE" IN AUGUST

Cecil Spooner Wrote the Comedy and Will Have a Part in It in Bridgeport—Fixing Over the Lyric

BRIDGEPORT, CONN. (Special).—Cecil Spooner struck a popular chord week of July 9 in the Park when the ever popular play from the novel, "Lena Rivers," was produced. Regardless of play or plot Cecil and her wonderful personality would draw capacity business in Bridgeport. Even matinees on Tuesday, Thursday and Saturday also do exceptional business. While the melodrama is too well known to review the plot, it can be stated that the cast did full justice to the Holmes's story and made of it a delightful entertainment. Character work of Louise Glichrst and Edith Spencer deserve special mention, also that of Joe Kennedy, a member of the Spooner stock, an Australian, whose quaint accent and skillful acting stamps him as one of the best. A young miss of ten summers who vied with the rest for histrionic honors was Miss Marion Melrose, posing as Anna Livingston. Douglas Dumbrielle, the leading man, as Derwent, left nothing to be desired in the role of lover and hero. Others supporting Miss Spooner were Helen Tilden, Helen Melrose, Norman Houston, Frederic Clayton, and Clyde Armstrong. Manager Joseph Solly announced for week of July 16, "Kathleen Mavourneen." Knowing that local audiences appreciate music and song, in this play he gave them a chance to hear Miss Spooner, Mr. Houston and Mr. Dumbrielle in Irish airs which never fail to please.

In August Miss Spooner will try out a new comedy here, herself the author, entitled "Here Comes the Bride." She has also received many letters from aspiring authors in regards to new try-out plays which she will put on at the Grand, Brooklyn, in the Fall, in answer to the Bridgeport report in THE MIRROR three weeks ago covering try-out plays.

Strange to relate, the Lyric for the first Summer in many seasons is dark and quiet—no pictures and no stock. But ere long, now that the new and powerful firm of Isham and Poll controls Lyric interests, a new stock company will blossom forth and new impetus injected into the Fall venture. Remodeling, enlarging, re-decorating, etc., is now to begin and a big handsome playhouse will greet Bridgeporters very shortly. Not until the present lease expires in February and the general meeting of heads takes place will definite future plans for the house be decided upon. At present as three other theaters of Mr. Poll are now in the works engaging his attention at Hartford, New Haven and Worcester, the Bridgeport theater will be the fourth and last to be completed for stock production in October.

MARY SAYLES HANCORT.

UP-STATE RESORT STOCK PLAYERS

Lawrence Company of Tried Actors Filling an Engagement Till the Leaves Begin to Turn

JAMESTOWN, N. Y. (Special).—The Lawrence Players are filling a Summer's engagement at the Celoron Park Theater and are rapidly gaining many friends among the people of Jamestown and Chautauqua Lake resorts. The company is composed of a group of young players, each sincere in work, and is putting on a high class of plays. Week July 2 "Kate Comes to Town" was given in a highly satisfactory manner. Parker Fennelly, who is making a very favorable impression and is a former member of the Sheerer Shakespeare Company and the Sir Herbert Tree "Henry VIII" Company, was splendid in the role of Heath

Desmond; Ellen Warren was a charming Kate Curtis; Joseph Lawrence as the Rev. James Bartlett, Miss Hosmer as Mrs. Spencer, Miss Scureman as Amy Spencer and Wm. Byer as Bobby Spencer were all good and the entire play was given in a pleasing manner. The company has in preparation: "Bought and Paid For," "It Pays to Advertise," "Brown Comes to Town" and "The Passing of the Third Floor Back" and will remain at the Park until Sept. 8. Additional members are expected to be added to the company in the near future.

A. L. LANGFORD.

FLASHES FROM STOCK STAGES

Charles Emerson's New Deal

It is officially announced that Charles Emerson, formerly connected with stock interests in Lowell and Haverhill, Mass., has secured the Colonial in Lawrence for next season, and will install a first-class stock company, playing metropolitan successes. The company will be known as the Emerson Players, and are now being secured in New York. The season will open early in September.

Edward A. Cuddy, of this city, and recently identified with the Van Culer Stock company at Schenectady, N. Y., and A. Gordon Reid, director of the same company, are visiting Lawrence, Mass. Mr. Reid was for several seasons director of the Malley-Dennison Stock company here.

The Bessie Dainty Players are the Summer rage in Dallas, Tex. The report from Dallas, elsewhere in this issue of the MIRROR, will tell you the details.

A Summer in Newark, Ohio

The Orpheum Stock Company that has been such a source of joy to the patrons of the Empress Theater in Decatur, Ill., has closed its season there and will resume for the Summer in Newark, Ohio. George Fennberg is the manager, who as manager of the Orpheum in Newark cleaned up over \$5,000 in the season closed. Jim Cooper will be leading man in the Newark company, and Miss Bird the leading woman.

In their seventh week the Orpheum Stock company, of Oakland, Cal., played "His Majesty Sunkers Bean," "Mile-a-Minute Kendall" and "Seven Keys to Baldpate" followed. The members of the company are Jane Urban, James Gleason, Paul Byron, Frank Dodder, Hugh O'Connell, George Barnes, Charles Yule, Ernest Van Pelt, Elbert Horton, Ruth Seville, Georgie Woodthorpe and Mae Thorner.

The Jessie Bonstelle Company opened its summer season in Buffalo, N. Y., at the Star, July 18.

George Howard, formerly of the Del Lawrence Stock Company, has returned to Vancouver and opened with a new company at the Empress, playing stock. Ray Collins and Margaret Maryott are numbered in the cast.

The musical stock organization at the Academy of Music, Richmond, Va., has but two more weeks of its scheduled season to run. This week the bill is "The Spring Maid," and the last week may be "The Yankee Consul." Harry Short, who played the principal comedy roles in both of these productions on tour, has been specially engaged for the final fortnight.

EDWARD BUTLER

SHUBERT THEATRE - - - ST. PAUL, MINN.

FRANCES McGRATH

July 16th—"House of Glass" Orpheum Theatre, Montreal, Can.

W. O. McWATTERS

Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

CHARLOTTE WADE DANIEL

CHARACTERS 250 West 124th Street

Horne's Stock in Brooklyn

Harry Horne, who becomes general director and all round factotum of the Fifth Avenue Theater in Brooklyn, will open the house, redecorated, with enlarged stage, Aug. 27. Nearly all of the former members of the company will return. The opening play is yet to be announced.

The Albert Vess Stock Co., now playing Wheeling, W. Va., will open at the Herald Square Theater, Steubenville, Ohio, Sept. 1, season indefinite.

The Oliver Players in their fifth week in Lincoln, Neb., made a great hit, week July 2, in "Polly of the Circus," S. R. O.; "Rolling Stones" followed; "The Misleading Lady" is underlined.

McWATTERS-WEBB'S "WHITE SISTER"

SAGINAW, MICH. (Special).—The seventh production by the McWatters-Webb Players at the Jeffers Strand is "The White Sister," and one of the greatest stock successes in recent years. Miss Melvin as Sister Giovanna again added to her laurels by giving the best emotional performance of her three Summers in Saginaw. W. O. McWatters as the soldier lover had all the dash and fire and emotion that this trying role calls for and gave a finished performance in every way. Leslie P. Webb as the priest gave a clean-cut portrayal that would be hard to improve upon. Edith Grey, as the Countess, played and dressed the role to perfection. Tom Kreuger as the lieutenant was thoroughly at home in his role, which he enjoyed and added many new admirers to his already long list. Miss Bowers, Mr. Howard and Miss Pocheu, as well as Messrs. Blair and Fletcher, gave excellent support. The exceptional production was prepared by O. S. Davis, the artist, and built by Bert Gage.

Week 15-21, "Little Peggy O'Moore"; 22-28, "The Call of the Heart."

BING.

FIRST TIME OF "SAFETY FIRST"

Three-Act Farce-Comedy Worked Out by Keith's Union Hill, N. J., Players, at the Hudson

UNION HILL, N. J. (Special).—"Safety First," a new farce comedy in three acts, by Arline Van Ness Hines, was presented for the first time upon any stage Monday afternoon, July 9, by the B. F. Keith Players at the Hudson Theater, Union Hill, N. J. This new production proved to be one of the merriest and wittiest farce comedies that has ever been presented at this theater and when produced next season is certain to please the most exacting among laughter-lovers. It is a very cleverly constructed play and contains much valuable material; bright dialogue and tells one of the most interesting stories imaginable. The many amusing situations were very well brought out by the company. W. C. Maason, general stage director for the Keith Stock Companies is to be congratulated upon the splendid work he did with this new play and for his advice and many valuable suggestions which greatly aided in making the play the grand success it was. Manager Wood selected this play as a special attraction for closing week as he is compelled to shorten the season in order to make way for the contractor who has been engaged to thoroughly renovate the theater. Many interesting changes and improvements will be made before opening on Labor Day and the management claims that the patrons will scarcely recognize the theater in its new dress.

Charles W. Dingle, the leading man of the company and who played the leading part on Monday matinee received a telegram from his family informing him of the sudden death of his mother which necessitated his immediate departure to his home city. This sudden news caused great excitement and at first it was thought that it would be necessary to close down for a

few days in order to secure a new leading man to play the part suddenly made vacant. Charles C. Wilson, the popular second man of the company came to the rescue and upon a few hours' notice very successfully played the part at the evening performance and for the balance of the week. The part that Mr. Wilson rehearsed and played at the Monday matinee performance was played by Frank Armstrong, a former member of the cast who was compelled to read the part for the first few performances. This is the second time this season Mr. Wilson has played leads upon a few hours' notice and he is deserving of great praise for the brilliant work he has done in memorizing and playing one of the longest roles ever assigned a leading man upon a few hours' notice, and his performance Monday evening was letter perfect and gave just as ideal a performance as if he had rehearsed the part for weeks. Evelyn Varden, the idol of the patrons appeared to the best possible advantage as Ann Hardy and has proved that she is just as much at home in comedy roles as she is in emotional and dramatic work. Jessie Pringle as Mrs. Willis kept the audience in a state of constant laughter and without the slightest doubt did the best comedy work since she joined the company three seasons ago. The same can be said of Congenial Joe Lawrence who did splendid work as Doctor Andrews. Virginia Howell as Rosemary could not have played her part to better advantage. Helen Valley as Natalie Willis was at all times very sweet and lovable. Splendid work was also done by James R. Field, Kathleen Barry, Russell Snoad and Byron Randall.

C. A. BITTIGHOFER.



MINNA GOMBEL.

Minna Gombel is the leading woman of the Knickerbocker Stock Players, a company that has given Syracuse, N. Y., a season of delight. Miss Gombel (without disparagement) is the favorite of the company and Syracuse has bestowed upon her flattering appreciation of her work. She has all of the elements of popularity.

STOCKS AS STARS

WASHINGTON, D. C. (Special).—Robert W. Fraser, leading man of the Poli Players, and J. Hammond Dalley, another member of the Poli organization, may become stars in their own comedy next season. An off-hand offer was made to both men last week to go under distinguished management in a suitable vehicle, but their fellow-players are endeavoring to influence them to the contrary. Both are actors of splendid dramatic force. During his long engagements in Washington, Mr. Dalley has given repeated demonstrations of his versatility and capacity in meeting the demands that come to stock actors, while Mr. Fraser, the Poli Players' leading man, has given such a good account of himself in the Poli organization that he is a fixture on the payroll.

JOHN T. WARDE.

"THE TIGER'S CUB" COMING OUT

"The Tiger's Cub," to which Robert A. Campbell has acquired the United States and Canadian rights, will be acted before audiences in stock by Sidney Toler's Stock Company at the Jefferson Theater, Portland, Maine, so that several New York managers can give it the "once over" and decide whether or not it is for their New York production or New York theaters for next season. This is the same play that has just finished a sixteen months run at the Garrick Theater, London, with Madge Titheridge and Basil Gill in the leading roles.

ACTORS' EQUITY ASS'N

Managers and Players Agree on Details of Standard Contract

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



The third meeting between the Contract Committee of the A. E. A., and the Contract Committee of the U. M. P. A. took place Wednesday, July 11, 2:00 P. M. at the rooms of the Managers Association.

Messrs. Francis Wilson, President; Arlis Cope and Gilmore represent the A. E. A. Mr. Arden having been excused because of indisposition. Messrs. Marc Klaw, President Sam Harris and Henry W. Savage represented the U. M. P. A. The details of the standard contract were finally agreed upon, and it was ordered printed for presentation to the Councils of the two Associations who are to set the final seal of approval.

The members of the A. E. A. Contract Committee express their sincere appreciation of the good-will shown to them by the President and representatives of the United Managers Protective Association.

Our Committee was deeply impressed by the conciliatory spirit in which they were met by the managers, and they feel there is little doubt that a contract mutually agreeable to both parties will be issued in the near future.

We quote herewith a live and encouraging reply just received from an actress who had been notified of her delinquency:

"Just received the letter in regard to my dues and regret exceedingly that it was necessary. I assure you the non-payment is a matter of negligence and oversight, for I would not forfeit my membership in the A. E. A. for many times the amount of dues."

I appreciate the work being done by the splendid men at the head of our organization, and realize the necessity of cooperating with them in every way.

Am out in the country away from the post-office, so will have to ask your leniency for a day or so until I can get to the office for a money-order, which I will mail you at the very earliest opportunity.

I do not want the disgrace of being dropped by that valiant band of nobles fighting so royally for liberty and justice for their brethren, whose only compensation is that they march with the latter under the banner of "Equity."

We acknowledge with much pleasure the distinction of adding the name of Mrs. Thomas Whiffen to the list of A. E. A. Life Members, an application having been recently received from her from California where she is visiting. The high esteem in which Mrs. Whiffen has been held for so many years both by public and profession lends an additional value to the enrollment of her name on the Equity Life List which now includes forty-four names of men and women loved and honored for their artistry and their generous consideration for their fellow-workers in the profession.

BY ORDER OF THE COUNCIL.

THEATER FOR FORDHAM

B. F. Keith is to erect a theater in the Fordham section of the Bronx which will accommodate 3,000 persons and cost about \$800,000. It will be located at the north-west corner of Fordham Road and Valentine Avenue.

MARK LUESCHER PROMOTED

Charles Dillingham announced last week the selection of Mark A. Luescher as business manager of the Hippodrome during next season. The appointment is a promotion for Mr. Luescher, who acted as press representative of the house for the past two seasons. He will be personal representative for Mr. Dillingham, with general charge of the business management of the Hippodrome as well as supervision of its publicity, excursion and advertising bureaus.

DOLLY DIVORCE OFF

Mrs. Yancey Dolly Fox has asked the Supreme Court to destroy documents of her divorce action recently filed against Harry Fox. The action was discontinued. Mrs. Fox acted on behalf of her husband.

MITCHELL INGRAHAM WANTED

Relatives of Mitchell Ingraham, who was formerly well-known on the dramatic stage, are anxious to locate him. Anyone knowing Mr. Ingraham's address or present whereabouts and furnishing this information to THE DRAMATIC MIRROR will confer a favor on his family.

VEILLER PLAY IN REHEARSAL

"The Chatterbox," a new play by Bayard Veiller, will be produced shortly by William Harris, Jr. Rehearsals are now taking place at the Hudson Theater.

STEIN'S
MAKE-UP
NEW YORK

FROM HERE AND THERE

In a letter to the Mirror, Wadsworth Harris, an actor, states that members of his profession who are over military age can serve their country to advantage by giving readings and addresses at War Relief benefits.

George V. Brooks, stage director and stock actor, is going to the front as a member of the Canadian Overseas contingent.

Edward E. Kirby has been recommended for a commission in the army and he will go to the officers' training camp at Fort McPherson on Aug. 15.

Pete Raymond, who succeeded Burr McIntosh in "Mile-a-Minute Kendall" last season, is in Flower Hospital recovering from a second operation. He will be well enough to leave the hospital within a week.

The announcement recently made by William Faversham that Henrietta Crossman would appear in Bernard Shaw's "Getting Married" again next season is incorrect. Miss Crossman has not been considering such an appearance. She has been reading plays and will probably appear in one of them that has struck her fancy.

Albert Anthony Bassett, son of Russell Bassett, of the Famous Players Film Company, has enlisted in Company I, Seventh Regiment, N. G. N. Y., which will leave for camp shortly.

Charles Webster is to appear in support of Mrs. Richard Mansfield in a one-act war play entitled, "The Passenger," by Cora Jarrett, in New London, Conn., on Wednesday, July 18, for the purpose of raising funds to send a New London ambulance to France.

During the performance of "The Man Pays" in Washington recently, Olive May received a telegram advising her of the death of her mother in Beatrice, Nebraska. Miss May continued in the play until last Saturday, when she left for Chicago to attend the funeral in that city.

The Russian Minister of Justice has prepared a bill authorizing the conclusion of a copyright convention with the United States. The bill covers literature, the drama and music and will be submitted at an early date for the approval of the Provisional Government.

PLAYERS ENGAGED

The leading man opposite Eleanor Painter in "The Pursuit of Pamela" when it opens at the Morocco Theater, Los Angeles, will be Norman Trevor.

A. H. Woods has placed Elleen Huban under a contract for a term of years.

Julie Herne and George Probert have been added to Wilton Lackaye's support in "The Inner Man."

Helen Shipman will appear in the Boston "Oh, Boy" company.

William Norris, the comedian, has been engaged by the Shuberts for an important role in "Twice Once in May."

The Aborns have placed Margaret Owen under contract and she is singing leading roles at the Olympic Park Opera House, Newark, N. J.

Cecelia Wright has been engaged by Henry W. Savage for the prima donna role in his Southern "Have a Heart" company.

Klaw and Erlanger have engaged Otto Kruger for their forthcoming production of "Here Comes the Bride."

The cast of "Daybreak," with which the Harris Theater will reopen in the Fall, has been completed. It will include Blanche Turka, Margaret Dale, Frederick Truesdell, William B. Mack, David Torrence, Reginald Mason, Frank Goldsmith and William Eville.

The engagement last week of Lizzie Hudson Collier completes the cast of "Friend Martha," the others in the company being Edmund Breese, Oza Waldron, B. Leigh Denny, Charles A. Stevenson, Helen Lowell, John L. Shine, Florence Edney and Wallace Erskine.

Felix Krombs has been engaged by William Harris, Jr., to play an important part in "The Chatterbox," the new comedy by Bayard Veiller now being made ready for early production.

Peggy Wood, who was lately seen in "Love o' Mike," has been engaged by the Shuberts to appear in Hilda Johnson Young's play with music, "Twice Once in May," the score of which is by Sigmund Romberg.

Grace Henderson has been added to the cast of "The Inner Man," in which the Shuberts are starring Wilton Lackaye.

Mrs. Jacques Martin has been engaged by the Henry B. Harris Estate for the production of "The Jack-Knife Man."

BORN

A daughter was born to Mr. and Mrs. Bide Dudley, Sunday, July 8. Mr. Dudley conducts a theatrical column in the Evening World.

MARRIED

KATHERINE LA SALLE, who plays a leading role in "The Thirteenth Chair," and Samuel Emlen Carpenter, of Philadelphia, were married on July 16 in the Church of the Holy Communion, New York.

Miss La Salle has played a number of prominent roles on Broadway. She was leading woman with Fred Niblo in "Hit-the-Trail Holiday," and appeared with Edmund Breese in "The Master Mind," and with John Mason in "Big Jim Garrity."

BESSIE BARRISCAL was married at the Paralta Studios in Los Angeles recently to

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ZIEGFELD FOLLIES

After the Performance Visit

NEW ZIEGFELD MIDNIGHT FROLIC

Starts 11:30

GAIETY

Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

CHARLES F. WARNER, a widely-known theater orchestra leader, died recently at his home in Walbrook, Md. For thirty years he was associated with the late James L. Kernan and during that time he acquired the friendship of practically every vaudeville performer of prominence.

Mrs. ANNA WISWELL, wife of Louis C. Wiswell, manager for Henry W. Savage, died July 15 at her home, 589 East Seventeenth Street, Flatbush, following an operation. Mrs. Wiswell was born in Cincinnati fifty-one years ago. She was a member of the Society of the Daughters of Cincinnati. She leaves her husband, one daughter and one son.

Norman Kaiser, the leading man, who is playing the role of Theodore King, opposite her "Jennie" Singleton, in "Rose o' Paradise," the production in which Miss Barriscale will make her first appearance as the star of her own producing company.

GRACE BREEN, daughter of Magistrate Breen, and a concert singer who made her debut on the light opera stage last season in "Eileen," was married July 9 to William Joseph Clarke, a broker.

DEATH OF HERBERT KELCEY

Herbert Kelcey, the actor, died at Bayport, L. I., July 10. He had been ill since December from intestinal trouble. Mrs. Kelcey, known on the stage as Effie Shannon, with whom he had played for years, was with him at the time of his death.

Mr. Kelcey was born in London in 1855. He made his first appearance on the stage at Brighton, England, in 1880, playing a small part in "Filtration."

Mr. Kelcey made his American debut September 9, 1882, at Wallack's, in this city, in "Taken from Life." He was for years with Daniel Frohman's organization. His last New York appearance was in "Pollyanna" at the Hudson Theater last winter.

DIED

MONTGOMERY PIERCE, one of the oldest dramatic critics in the country, and until recently with the Cincinnati Commercial Tribune, died July 9 in Cincinnati. He was sixty-six years of age.

JAMES COONEY, the father of Laurette Taylor, the actress, died at the Lincoln Hospital July 9 from apoplexy. Mr. Cooney was a retired harness merchant.

WILLIAM FURST, one of the foremost composers of incidental music and orchestra leaders in this country, died June 11 at his home in Freeport, L. I. An injury to his foot a few weeks ago while at work in his garden developed into cerebro-embolism, which did not respond to the most skillful treatment. Mr. Furst was sixty-five years of age. For many years he was associated with David Belasco, who brought him East from San Francisco at the time of the production of "The Girl I Left Behind Me." Prior to this time he wielded the baton at the famous Tivoli Gardens, San Francisco. Beginning with "The Girl I Left Behind Me," William Furst became the leader of the orchestra at the Empire Theater, with the understanding that the Frohman company would release him whenever David Belasco wanted him. From this time on he composed the incidental music for a number of Mr. Belasco's dramatic productions.

MAITLAND DAVIES, brother of the late Actor Davies, the well-known dramatic critic, and himself a critic of wide reputation on the staff of the Los Angeles Tribune, died in Los Angeles, July 12, while undergoing an operation.

Mrs. MAUD A. WEISS, who before her retirement five years ago was known on the stage as Maude Genoveva, died in the Eastern District Hospital, Brooklyn, on July 12 after an operation. Mrs. Weiss was 41 years of age and was born in London, England. She had played with Wilson Barrett in "The Silver King" and with Edwin Booth in Shakespearian repertoire. She is survived by her husband, George J. Weiss, and a son.

In fond and loving Memory of
My Beloved Husband
CHAR. C. STUMM
Who Departed This Life July 24, 1916.
"He is Not Dead—But Just Away."
His Loving Wife,
SERVILE MONA STUMM.

THE COME AND GO IN AUSTRALIA

New York Successes That Took in Sydney—Marie Tempest and Other "Well-Knowns" of the States

SYDNEY, AUSTRALIA, June 6 (Special correspondence).—"Daddy Long Legs" was excellently presented by the Williamson firm with a powerful cast of players at the Criterion in the Spring. Kathlene Macdonell is starring with Charles Waldron in the leads and both are ably supported by Emma Temple, Charles Morse, Joe North, Arthur Cornell, Charles Hardwick, J. Thompson Wilson, and last, but not least, Louis Kimball. "Daddy Long Legs" was followed by a great performance of "Outcast" with Kathlene Macdonell, Charles Waldron, Louis Kimball, Louis Willoughby, and Charles Hardwick in the stellar parts. Kimball is now looked upon as a mascot out here, as his work is so popular that any play with his name in the cast is assured of success. His round of parts with the Williamson firm includes Charlie Brown, in "Under Fire"; Jefferson Ryder, in "Lion and Mouse"; Howard Jeffers, in "Third Degree"; Arthur Coakley, in "Common Clay"; with Florence Rockwell, Jimmie Burke, Jimmie McBride, Tony Hewlett, Jimmie Haxlett, and Bob Beston appeared at the Criterion.

Marie Tempest, supported by Grahame Browne, Syd Strirling, Gwen Burroughs, and a list of artists, opened at the Criterion after the "Outcast" season and is doing remarkably well in "The Marriage of Kitty" and will follow with "Penelope," with an additional list of players in the cast. R. W. Morrison is producing the season for Miss Tempest and also did the Kathlene Macdonell shows. Sydney people have been awaiting Miss Tempest for some time and are now flocking to see her. "Turn to the Right," at the Palace, is just what Sydney is doing in everything they touch. Sydney is remarkably strong and Walter Richardson, as Joe Bascom, is delightful and also Gilly and Muggs (Stapleton Kent and John Junior). The whole combination is a popular one and has had a remarkably long season in Melbourne. Maurice Dudley and Gaston Mervale are in charge of the stage and Margaret Calvert, Loretta Parkes and Nancy Stewart are also good artists in support. Teddy Gravestock alternately wears a smile and a frown on his facial expression at the huge business the house is experiencing. Cecil Mayne (late Williamson firm) is with the Tatts now.

Other Attractions and a Circus

At Her Majesty's, Sydney, the Williamson panto, "House That Jack Built," is doing tremendous business also. George Young and Charles Wenman are in charge of the stage arrangements. Harry Roxbury, Frederick Hearne, Arthur Stigant, William Fullbrook, Hilda Guiver, Constance Cary, Gretchen Yates, and Amy Murphy are the principals concerned, and Andrew McCann composed the music and conducts. George Matheson is in charge of the front. Melbourne shows current are Billie Burke in "Gloria's Romance," at the Majestic; "Intolerance," at the Auditorium; "Very Good Eddie" (Kling's), Fuller's Dramatic Company, in stock work at the Palace; "Hunley Panto," Princess; "So Long, Lotta," Her Majesty's, and Ada Reeve at the Lyceum, supported by Harry Jacobs, Louis Nichols, Kennedy Allen, Lucie Linda, Frank Marley (a banjoist of remarkable merit). The company is strong and attractive. Tatts will produce "White Cry" this month, to follow "Eddie" at the Lyceum next month if the business of the latter permits. Additions to the cast will also be an acquisition.

Nellie Stewart will reopen at the Sydney Lyceum this month in weekly acts of "Sweet Nell of Old Drury" and will be supported by Gwen Lewis, songs at piano; two Mayors, Takiness duo, Reed and Wright, and Malcolm McEachern, baritone with gorgeous voice and no artistry; Alf Grant, Willard and Wilson, Archie Onri and Miss Dolly, Clement May in character studies from Dickens, and Falcour Andrews, songs.

With Brothers Circus, this year at their New Hippodrome, is without doubt the strongest they have ever got together, which is saying a great deal. Their program lasts two and one-half hours and is full of interesting events—performing men, Japanese troupe of tumblers, dogs and horses posing as war statues with human beings (surely one of the prettiest and most "heart-getting" turns ever staged on a vaudeville program), trained horses and performing teams of elephants and performing lions, completing what this writer thinks the best and last word in circus. George Peterson is still with this firm as general manager and has been in that capacity for over fifteen years, as have also several of the firm's various employees in other departments.

F. Perry is still in front for the National Amphitheater, Sydney, for Fuller's, Ltd., who are showing Paul Stanhope's horse company in "Hello Sydney" and other novelties. Brail and Hensley, Clark and Wallace, Binks and Grunby in "The System," Marjorie Alwynne, McLean and Larry Orphen, Harry Tonda in his wonderful Japanese novelty, Dubda, Phil Perival, and others too numerous to mention complete a strong bill. Ray Morgan is dancing with his partner, Ruby Perry, better than ever, and was always a clever kid. His brother and sister are better known abroad at the two dancing saloons.

Waddington Pictures: Sydney theaters are featuring Marie Doré at the Globe in an excellent version of "Oliver Twist," and also at the same theater Lou-Tellegen, in "Black Wolf," supported by Neil Shipman. Their enterprise at the Town Hall, Sydney, recently was an emphatic success in every way and within ten minutes of opening the doors hundreds were turned away on each occasion ninety minutes before the performance started. Hugh Wilson is the originator of the idea, which is an emphatic success, and merits still further thought on that gentleman's part.

Edward Branscombe has ceased to show "The Dandies" at the Garden, Sydney having sold the ground and appointments. The White City is opening under Director Eslick's stock for two nights during each week in the Winter months, but as the whole show is surely a Summer entertainment, the experiment does not at present point to success. Eslick does not know what failure is yet, here. The Summer season of the City was a huge shakedown gathering for the management, and the result was mainly on account of the many and varied carnivals promoted (with decent prizes offered) every week.

Jack Brownlow is doing nothing in the concert line at present. Bert Bailey Dramatic company are touring the smalls in New South Wales. "Peg o' My Heart" is still in the Queensland district with good results. Harold Bowden is with the Tait Show of "Eddie" at the Kings, Melbourne. E. J. Carroll is controlling with his brother their picture interests in Queensland and Newcastle district with success, otherwise he is unheard of at the present day.

New Ones for New York

Allen Doone is to open in New York about July with a complete company from Australia. Popular Frank Kenny leaves this week to take up his old position as general manager. New York theatergoers will find in Frank one of the most genial and hearty people anywhere in the profession.

"Damaged Goods" was a triumph in New Zealand, otherwise things over there are dead in the show line. Several places visited by this company proved failures as drawing cards, but the tour on the whole was great. Stephen Scanlon, Gwen Dorise, Alma Phillips, Lewis Willoughby and Len Stephens were in the cast. Bob Grieg is now touring the islands with the Niblo Farces with his wife, Beatrice Holloway. Prior to his going to New York, the result so far has been decidedly encouraging, and Bob has quite come out of his shell.

E. W. Morrison is out here producing for the Williamson firm and is alternately spending his time between Melbourne, Adelaide and Sydney. One can never find him at one of these cities for more than two days at a time; no sooner has he finished a little work here than he is rushed off. "Morrie" is a most popular personality out here with the profession and public.

The Gonzales Opera company are touring South Australia and Tasmania with fair results, and are due back in Sydney at the end of July, with a few additions in the way of principals and also a few new operas. The double bill of "Cavalleria" and "Pagliacci" remains the choicest offering of the combination.

Allan Wilkie and his supporting company, including Frediwyde Hunter Watts, are doing nicely at the Opera House, Sydney, in a delightful version of "The Story of the Rosary," with Miss Watts as the Princess and Wilkie as Carl; Vivian Edwards is an exact fit as the hero, and Walter Hunt struggle with the villainous role; H. W. Verna in a finished make-up does good work as the Prince, and Henri Dore, Elwyn Harvey, Edward Lander and others complete a strong cast for a rattling good show. The company will tour Queensland after the Sydney season, with this piece, and also New Zealand.

Cyril Maude opens next month in "Grumpy," another long-looked-for engagement. "The Jinker," another Australian play, and so far a fair specimen, was produced during last month at the Repertory with gratifying results and reproduced at the Royal this month with a cast that included Gilbert Emery, Harry MacDonna, Fred Macdonald, Elsie Prince and others. The venture was under Oswald Anderson's direction.

The J. C. Williamson firm are starring Mary Miles Minter with another Australian photoplay at the Royal with good results. Madame Kate Roemer is here doing patriotic concert work. Madame Melba is back at the Melbourne Conservatorium rehearsing her vocal students. The Chernavski Boys are due here shortly and will open at the Town Hall, Sydney, about end of the month.

"London Pride" at the Royal, Melbourne, was the biggest mistake the Williamson firm have made to date and only ran one week, followed by a good new production, "A Little Bit of Fluff." Percy Marmont, Thomas A. Hrabson, Daisy Atherton, Ridge Carey, Elma Boyton have the best chances in the production.

"Penelope" will follow "The Marriage of Kitty" at the Criterion, Sydney, where Marie Tempest is starring with wonderful results in a ripping show. Sydney James and his assistants open at the Palace in a new vehicle at the end of the month, following "Turn to the Right."

DECCA B. HUTTON.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

B. S.—Laurence Grossmith left the stage to enlist in the British army.

F. W., Yonkers, N. Y.—Watch the stock notes for information. The whereabouts of the players you wish to locate are at present unknown to us.

H. R. SHAW, Los Angeles.—Schiller's "Nephew as Uncle" has been translated into English by Allan Abbot. You may obtain a copy of it at Samuel French's, 28 West 38th Street, New York. We have no record of its presentation on the New York stage.

H. K. T., Boston.—Ann Pennington was born in Camden, N. J., and made her stage debut in "The Red Widow." Since then she has appeared in "Ziegfeld Follies" and Famous Players pictures. Miss Pennington will appear in pictures as well as on the legitimate stage.

MIRROR READER, Philadelphia.—"The Return of Peter Grimm" was produced in New York on October 17, 1911. In the cast were David Warfield, John Sainpolis, Thomas Meighan, Joseph Brennan, William Boag, John F. Webber, Percy Helton, Janet Dunbar, Marie Bates, Marie Reichart, and Tony Bevan.

L. G., Baltimore.—The following players appeared in "Maggie Pepper": Agnes Marc, Helen Dahl, Rachel Arliss, Stuart Robson, Lee Kohlmair, Eleanor Lawson, Grant Stewart, Jeannette Horton, Herbert Ayling, Frederic Truesdell, Rose Stahl, Beverly Sitgreaves, Beatrice Prentice, Lawrence Eddinger, J. Harry Benrimo, Marie Hudson and Albert Goldberg.

AROUND LONDON THEATERS

The recent death in London of Buxton Forman, aged 74 years, brings to mind the fact that, largely through his influence and that of Mr. Alfred Forman, Shelley's play, "The Cenci," was performed at the Grand, Islington, on May 4, 1885, when Miss Alma Murray made a remarkable success as Beatrice.

There are many interesting points in connection with "The Magistrate," a musical version of which is to be the autumn attraction at the Adelphi. When the play was first produced, at the Court, on Saturday, March 21, 1885, it was announced as an "original farce," and this, as a matter of fact, is proved. It was described at the time as being brimful of honest fun, possessing "all the briskness of Palais-Royal pieces, without any of their objectionable features"—a triumph, indeed, for its author, Arthur Wing Pinero. The farce was subsequently revived by Edward Terry at his own theater on April 18, 1892.

"The Pacifists, a Parable in a Farce," is the name of a new play by Henry Arthur Jones to be produced at a West End theater in the early autumn by Percy Hutchinson and Herbert Jay. The piece, satirical in its motive and tone, shows what happened in the town of Market Peabury when certain of its citizens pursued the exalted principle of peace at any price in their municipal and domestic affairs.

The Critics Circle of London at a recent meeting considered the proposal of the erection of a monument to Shakespeare in Rome.

Tom Waters, the American comedian, who is now scoring in his comedy sketch, "Father and Son," in association with Ed. die Morris, has become "one of the boys" at the Vaudeville Club. Mr. Waters is a member of many prominent clubs in America, among them the Friars, which of Glades with the London Eccentric Club. As a character comedian Tom Waters has long enjoyed an enviable reputation in the United States, and by his work in "Father and Son" is making himself popular with the patrons of the Moss Empire.

Blanche Tomlin, at present appearing in "Three Cheers" at the Shaftesbury Theater, will shortly be married to Ronald Walkley, the well-known composer. Another interesting theatrical engagement is that of Marie Blanche, who has become engaged to a son of the late Lewis Waller—E. Lewis Waller, a variety agent. Miss Blanche is appearing in "High Jinks" at the Adelphi.

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REPORTS FROM MIRROR CORRESPONDENTS

AT THE BASE OF THE MONUMENT

Glittering Spectacular of the World Before the War and After the United States Took a Hand—Amusements Are Nil

WASHINGTON, D. C. (Special).—The closing of the Belasco Theater, ending a lengthy season with the Saturday night performance of the William Le Baron successful comedy, "The Very Idea," and the cessation of activities at the National Theater after two weeks of musical comedy presentation by the Joseph E. Howard musical comedy company, in "What Is Love?", a short vacation commences in theatrical circles. The Poli Players and Keith's, however, continue in the field of entertainment. Both of the high-priced houses will resume operations the last of August.

Following the current week's production of "The Girl from Out Yonder," the Poli Players will present Channing Pollock's play of official Washington life, "The Little Gray Lady." "Uncle Tom's Cabin," the Harkins and Barbour version of Mrs. Harriet Beecher Stowe's work, was, during the past week, an interestingly strong attractive stock presentation, coupled with a performance given by the members of the company that was roundly praised. Foremost was Ollie Cooper, seen in another of her best opportunities as a comedienne, scoring a pronounced hit as Topsy, demonstrating again her superiority in character work. Howard Lang was equally successful in his careful and artistic portraiture of Uncle Tom, and the company was splendidly cast as follows in the principal work: Robert Fraser as George Harris; J. Hammond Dailey as Marks, the lawyer; Ralph Remley as Simon Legree; Adalaid Farrar as Little Eva; Florence Rittenhouse as Eliza; Louise Farnum as Aunt Ophelia, and Frances Williams as Cassy.

Dual star bills are present features of B. B. Keith's Theater, and the current week's very attractive program present Winston's Sea Lions and Water Nymphs, and

the Ida Hunt Musical Comedy Company as the headliners. Billie Montgomery and George Perry are a new alliance of popular comedians scheduled as the added attraction. Other clever entertainers are Bonkoff and "Girle" in dancing diversions; Winnie Baldwin and Percy Bronson, Nelson Waring, Sylvia Loyal and "Pierrot" and Duffy and Daisy.

In honor of "French Day," commemorating the "Fall of the French Bastille," "The Call of the Allies" was again presented to the public at the National Sylvan Theater under the direction of Mrs. Christian Hemmick, author and promoter of these outdoor instructive pageants; these entertainments are being continued by private subscription, with no admission fee charged. "The Call of the Allies" represents the world at peace before the outbreak of the present war and the devastation that follows the opening of hostilities, the sufferings of France, Belgium, Serbia and the other allies being graphically portrayed upon the motion picture screen, and ends with the entrance of Columbia into the war for the preservation of human liberty, accompanied by female representatives of forty-eight states as attendants. While the United States Marine Bands played "The Star Spangled Banner," Mrs. Harris, wife of Admiral Harris; Miss Lucy Burleson, daughter of the Postmaster-General; Miss Jane Sands and Miss Williams entered upon the scene amidst great enthusiasm and applause, displaying an immense American flag.

The Gayety inaugurates the season of 1917-1918 Saturday night, August 4, with Rose Sydel's London Belles, headed by the comedian George F. Hayes.

JOHN T. WARDE.

LOS ANGELES

LOS ANGELES, CAL. (Special).—"Lombard, Ltd.," the new Hatton play at the Morosco Theater, has been polished off to a nicety and New York can count it in advance one of its comedy successes for the coming Winter season. Seeing "Lombard, Ltd.," is quite the popular pastime in Los Angeles.

Ray Cox has given to vaudeville one of its most screamingly funny acts. During the past week people laughed so they cried at every performance given by Miss Cox at the Orpheum. She finished her third week at this vaudeville house in an actual blaze of triumph. With Evelyn Nesbit and Jack Clifford in a picturesquely pretty and entertaining sketch and Nat Goodwin in his best story-telling role, the Orpheum offered one of the best bills of its commendable existence.

"So Long Letty" came back to its starting place, Los Angeles and the Mason Opera House, with an impressive salaam to a flatteringly large and delighted audience. It has broken into its second week of capacity attendances. With the exception of Walter Catlett, the original cast, including Charlotte Greenwood, May Boley, Sidney Grant and the others, remains intact.

Pantages swung into popular line with the girl attraction, "The Beauty Orchard," which was augmented by the appearance of Frank Sinclair and Cliff Dixon. Charlotte

Joy and her Corps de Ballet presented six Los Angeles girls in the sketch, "A Glimpse of Fairy Forest." Tameo Kajiyami offered an interesting act, having to do with a demonstration of mind concentration.

The Hippodrome's headliner, and an entertaining one at that, has been Lucy Gillette and company, plus six other vaudeville acts, all well worth while.

"What Next" has entered its third week at the Majestic Theater and is another Los Angeles production that will have a successful New York run.

The Orpheum offered Margaret Anglin as its headliner week of July 9. The week following Tristie Frigana sparked at the top of the Orpheum bill, and the current week Julia Arthur is the main attraction.

Maude Still and Richard Condon, in respective acts, drew big attendance to the Burbank. Three other vaudeville acts, plus a five-reel comedy, completed the bill.

MABEL CONDON.

SAN FRANCISCO

SAN FRANCISCO (Special).—Henry Miller is now in his eighth week of this season's engagement at the Columbia and is producing "Antony in Wonderland," it being the first American presentation. This is Mr. Miller's final production for his season here, ending July 15.

The Alcazar presented Richard Bennett for final appearances in "Pierre of the Plains." He is assisted by Eva Le Gallienne.

The Cort has got the big card, commencing July 9, offering Al. Jolson in the New York Winter Garden success, "Robinson Crusoe, Jr.," and a good assisting company. The house is crowded, with prices from 50 cents to \$2.50.

The Wigwag has "Madame Sherry," a musical comedy, for a week.

The Orpheum has Clark and Hamilton, George Rolland and company, "Three Vagrants," Elsa Ruegger and company, Patricia and Myers, Austin Webb and company, and Randall and Myers.

The Strand has pictures and the Casino "Twelve Beach Belles," Carlyle Blackwell and others, with a picture added. Pantages has good vaudeville numbers and a picture. Likewise is the "Hip" moving on.

A. T. BARNETT.

VANCOUVER, B. C.

VANCOUVER, B. C. (Special).—The new Pantages Theater building was opened the last week in June. Situated in the heart of the shopping center, it is a splendid addition to Vancouver's theaters, and a testimony of the faith Mr. Pantages has in the city's future. The structure will seat 1,800 and has a very ornamental front of 100 feet. The entrance lobby is finished in Italian and Savannah marble, while the interior decorations are of the Louis XVI. period. The total cost was \$300,000, and large audiences were loud in their appreciation of the new auditorium.

At the Orpheum, week June 25, "Joan the Woman" was shown to good houses. The most popular film of the season proved "The Whip," which played to crowded houses all the following week.

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LOUISVILLE

LOUISVILLE, KY. (Special).—Douglas Fairbanks at the Strand is the bright particular star of the motion picture houses here, week commencing July 8. The other houses have attractive offerings, particularly the Mary Anderson, with Valeska Suratt in "The Siren." Attendance universally good.

The attendance large at Fontaine Ferry Park, with changes in the vaudeville bill twice weekly, and the Paulsen's Band concerts continue as a pleasing attraction.

The Summer vaudeville season at Keith's maintains the record established of success in a monetary way, because of the class of entertainment provided. Special attraction there week of July 8, "The Naughty Princess."

The Kentucky State Fair, which will be held here September 10 announces one of the largest prize lists ever offered by a similar organization. It is unlike most affairs of the kind in that many entertainment features are offered, and it is yearly coming to be considered quite an event.

The death of the veteran New York critic, William Winter, has a special significance to Louisville people. It is well known here that his friendship, influence and counsel had much to do with the early success of Louisville's own Mary Anderson.

The announcement of Chaplin's associating himself with the National Exhibition Circuit for the coming year brings out that Fred Levi of Louisville, a prominent business man, is identified with this circuit which owns over 400 theaters.

Thompson Buchanan, the well known newspaper man and dramatist, author of the successful plays, "Life" and "A Woman's Way," who is a native Kentuckian and who won his spurs in journalism on the Louisville papers, came to his home city to identify himself with the Kentucky troops. He will "do his bit" as a private in the First Kentucky, the enlistment occurring July 9. Cleva Kinkead, another Louisville dramatist, has been sojourning here during the Summer with his parents, and rumor has it his enlistment will also soon follow.

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KANSAS CITY

KANSAS CITY, MO. (Special).—Globe (Cyrus Jacobs, manager): The feature of the bill opening July 8 was the initial appearance in vaudeville of Anna Fischer, a local girl, whose voice has attracted considerable attention. She sang several selections, ranging from popular airs to grand opera, but appeared to the best advantage in the latter. Delavan Brothers in a balancing act opened the bill and pleased. Devereaux and Prinn in song and patter and Craig and Walde in a similar act were both entertaining. The Mudge Morton Trio of instrumentalists were probably the most popular. Business holding up nicely.

Empress (W. J. Timmons, manager): The bill of week of July 8 was one of only ordinary merit. Hissal and Atina opened without arousing enthusiasm, while Harry Byrd in a nut act which followed went flat. The tugline act, "The Uneda Girls," with Mark Adams, Harry Young and Madeline Lee, offered numerous changes in costumes and some song numbers that were pleasing, but the hit of the bill was Billy McDermott, a tramp comedian, billing himself as the "Only Survivor of Coxey's Army." The other special act was La Mettrillita and her dancer, Pagan, who appeared in a series of Spanish dances of more than ordinary merit. Business good. J. R. McCLUREY.

ELMIRA

ELMIRA, N. Y. (Special).—Song and Dance Revue of 1917, Holden and Graham, Kitty Flynn, Barnes and Lynn, Victoria Four, and the Douglass Family, pleased capacity houses at the Majestic, July 9-14. Pictures drew large business to the Mozart, Regent, Colonial, Amuse, Grand, and Star. J. MAXWELL BEERS.

RICHMOND, VA.

RICHMOND, VA. (Special).—A swiftly-moving musical review, full of sprightly dancing in two acts, ten scenes, and twenty-eight big musical numbers, in addition to bright and breezy comedy, entitled "Let's Go," was presented by the Comic Opera Players at the Academy of Music, week July 9, with matinees July 11-14, attracted large and well pleased audiences at every performance. The review is modeled after Ziegfeld's "Follies," and the amusing book for the review was written by Roger Gray and Dan Marble, the excellent comedians who appeared in many of the scenes, conspicuous among them being a satire on "Potash and Perlmutter." Of especial interest to Richmonders were the scenes devoted to local affairs, such as the episode of Justice Crutchfield's courtroom and the Country Club of Virginia. In the courtroom scene everything moved to the strains of ragtime, and was vastly amusing. In the mass of variety there were some beautiful dancing, excellent music and good acting. Notable was the "Pajama Girl," sung by Billie Bush and a chorus. Miss Bush also distinguished herself in the "bathing scene." Roger Gray and Dan Marble in their skit, "Down Where the Watermelons Grow," somewhat after the manner of Lew Field and Joe Weber, made the audiences call them back again and again. Both of these actors are clever. Roger Gray also appeared as Reverend William Sunday and Matt Hanley de-lighted everybody as Colonel Theodore Roosevelt.

One especially good singing number, called "A Night in Little Italy," enabled Florence Mackie, the new prima donna, to employ her splendid soprano voice with fine effect. Also Edward Basse, the baritone; Miss Hillis, the contralto, and George Bogues, the tenor, were all heard in bursts of melody in this number. Annette Ford, Royal Cutter, Ernest Geyer, Phil Shea, Joan Reader, and all members of the company displayed their individual talents to the best advantage.

This week's offering of the Comic Opera Players is "The Spring Maid," at the Academy of Music, with matinees July 15-21.

All of the moving picture houses continue to pack 'em in. NEAL & McCONNELL.

WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: Mr. Boyle, the blind entertainer and hero of the Pleasant Theatre fire in Worcester, Mass., of March, 1913, charmingly sang "There'll Come a Day," together with whistling solos. Pictures, Lou Tellegen in "Victoria Cross," Frank MacIntyre in "Traveling Salesman" and Mary Pickford in "Less Than Dust" pleased.

Gen: Rex Beach's "Never-Do-Well," "Wrath," "A Roman Cowboy" and "The Railroad Raiders" kept intense interest with the fans.

Scene: "The Woman in White," "Bill Brennan's Claim," "Voice on the Wire," and premiere of the serial, "The Gray Ghost," with Eddie Polo and Priscilla Dean, received flattering business. The Colonial shows held an engagement on Windham Field, week July 16. C. C. PALMER.

BOARD WALK PLAYS AND PLAYERS

"The Target" at Atlantic City is Something Different—"Parlor, Bedroom and Bath" a New Farce—Try-Outs

ATLANTIC CITY (Special).—Al. Woods presented his second play of the season at the Apollo Theatre, week July 9, Samuel Shipman's three-act melodrama, "The Target" (the first play was a farce, "Marry's Ankle"). In "The Target" Mr. Shipman has offered a new twist to the old and eternal triangle. Heretofore we have had the lover stealing the wife away. Now we have the husband trying to win back the wife, after she has been married to another. The first act is one of the best pieces of dramatic construction that has been seen on the Apollo stage in many seasons. Barring a palpable anticlimax the last act is in fitting accord with the opening act. However, it is in the second act that Mr. Shipman comes a cropper. The nucleus of a big hit is in the script and the author is working indefatigably to bring order out of a mild chaos. In the Woods production are Emmett Corrigan, Harry Metayer, Sam Myers, Clara Joel, Mabel Turner, Harry C. Browne, James Spottswood, and Dorothy Bernard. Woods has given it a sumptuous production. This week Woods presents C. W. Bell and Mark Swan's new farce, "Parlor, Bedroom and Bath," with Florence Moore, Jane Grey, John Westley, Robert Emmett Keane, John Arthur, May Thompson, Harry Lilford, and others.

Next month Woods will produce a new version of "Potash and Perlmutter," the third of the famous series. Barney Bernard and Alexander Carr will be starred. Jules Eckert Goodman and Montague Glass are writing the new version.

"A Scrap of Paper," Arthur Roche's story, will be produced with Robert Hilliard

as the star. Guy Bolton, P. G. Wodehouse, and Jean Swartz are working on a new musical piece for the Dolly Sisters. Earl Carroll is also under a Woods contract to write a musical piece entitled "The Girl in the Tail," which will be presented here.

"Leave It to Jane," a musical comedy adapted from George Ade's play, "The College Widow," will be produced at the Apollo the latter part of August by Comstock, Elliott and Gest. P. H. Wodehouse, Guy Bolton, and Jerome Kern are making the musical version.

Keith's Theatre offers for this week a double stellar bill of vaudeville headed by Bella Baker and Harry Green. The Countess De Leonardi will offer her Futuristic Revue, Stan Stanley, Santley and Norton, Skeet Gallagher and Irene Martin, Roy and Arthur. Lubovska and her Fine Arts Ballet continues at the Garden Pier. Diavolo, the daredevil cyclist, in the added attraction at the Strepichase, while the Steel Pier has added a male quartet, Jules Falk, violinist, Helen Brown Head, and Mme. Lombardi as soloists.

At the Jackson Lucille Page has been added to the bill. The Versatile Sextette continues at the Martinique, and the Breakers Roof is contemplating a musical tabloid for the month of August.

The theatrical colony is increased at the Shelburne by the addition of Max Marica, Samuel Shipman, Samuel Hoffenstein, Mary Fuller (the picture star), Leo Donnelly, Lee Schubert, Louis Mann and Clara Lippman, Ira Hards (who staged "The Target"), and Al. Lewis (the former vaudeville actor). CLINE.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—The Lyric Company played "Naughty Marietta" to standing room only, July 9. This was to have been the farewell week of the company's experimental summer season of musical stock at the Providence Opera House. Manager Wendeschaefer is more than pleased with the success, his experiment going far beyond his expectations. The management, reserving its right to take another guess when it is turning away patrons, now promises another production, having completed arrangements with the company to continue one more week, playing "Mlle. Modiste," the sister attraction to "Naughty Marietta," with Florence Weber in the greatest star role she has ever had. Singing is not work for Miss Weber, but just having a rollicking good time. She acted that way in the week when it came to her street song, as a strolling musician in knickerbockers, and was so frolicsome and fetching that the audience would not let her leave off hitting up high C until she was gasping for breath. Marietta is Miss Weber's pet role.

The Lyric Company has added two new members this week. Arthur Geary, who sang the tenor part of "Naughty Marietta," and Overton Moyle. Both were quite acceptable.

Emery's Majestic, July 9-14: The headline number is "The Suffragette Court," with Charles Wright contributing the comedy. Wright as a jobless "star" is assisted by a bevy of women and one man who help put the punch into a very acceptable act, just above the average of this type. Howard Chase, assisted by a wife and mother-in-law, succeeds in getting a continuous round of laughs out of "The Fool Killer." Mario and Trevette present a repertoire of classical and semi-popular songs; their entertainment is very enjoyable. Speigel and Dunn, the latter a female impersonator, appeared in a colored spasm and scored a big hit. De Peron Trio demonstrated athletic prowess, while Fox and Cross gave "The Three Stay-Outs."

"The Trail of the Shadow," featuring Emmy Wehlen, is the leading photoplay, while others are "Mind the Baby" and "Jerry Gets a Sear," comedies, and a current news weekly complete a very good bill.

Fay's Theatre, July 9-14: An extra good bill, the headliner being Schepp's dogs and Shetland ponies. A hairless dog, said to be the smallest in America, and a five-legged dog are introduced, also monkey comedians and a bucking pony. Their entertainment is very enjoyable.

Hickman Brothers and company offer a satire on stage life called "Two Ways to Look" and a company of five give a one-act operetta, entitled "Capt. Kidder and Company." Neil McKinley is a "nut" comedian and Marie Donahue pleases in a singing specialty. The Weiling-Levering troupe are bicycle riders.

The pictures are headed by a dramatization of Wilkie Collins's "The Woman in White," in which Florence LaBadie plays a dual role. Other pictures are "Bomba and Bandits" with Sammy Burns; Pathe News and a travelogue picture complete the bill.

Colonial, closed. Emery, closed for alterations; announcement for coming attractions later.

B. F. Keith's new theater, which is being built on Westminster Street, is under headway. It will cost a million dollars and when completed will be the finest in New England. ELMER C. SMITH.

OMAHA

OMAHA, NEB. (Special).—Empress Theatre: Included in the vaudeville bill for the first half of week July 9 were the Royal Tokio Troupe, wonders of the Orient, featuring "The Slide for Life"; Altman and Nevins were billed as The Tenor and the Country Girl Fiddler, and Bill Lamont's "Western Days" is a novelty singing act with plenty of comedy. The photoplay featuring Peggy Hyland and Sir John Bare in "Caste" closes the bill.

Brandeis: Dorothy Phillips in "The Rescue." Strand: Normal Talmadge in "Puppy." July 8, 9; Rex Beach's "Barrier" July 9-13.

D. Kenneth Widenor, former University of Omaha student, has been made an associate of the American Guild of Organists, one of the highest honors obtainable for an organist. He continued his music lessons at Grinnell college and upon successfully passing his examination was informed of his admittance into the organization. Before taking his work at Grinnell College he was a pupil of J. Simms and Ceril W. Barryman. He has been organist at the Sun Theater and is playing at present at the Strand. "FRAN."

SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan the "Eyes of the World" (motion pictures), July 1-7, drew good business; same attraction, July 8-15.

Pantages: Miss Hamlet and vaudeville, July 1-7; satisfactory business.

Tivoli: Ole and Dinty at Palm Beach.

Orpheum: Eck and Morris and vaudeville.

Palace Hip: Bijou Minstrel Misses and vaudeville.

Motion pictures at the Ciemmer, Coliseum, Colonial, Liberty, Mission, Rex, Strand and other houses.

* BENJAMIN F. MESSERVET.

MACON, GA.

MACON, GA. (Special).—Capitol: "Messengers of the Mouse," July 9; "The Hair of the Ape," July 10; "Paws of the Bear," July 11; "His Speedy Finish," July 12; "Her Strange Wedding," July 13; "Modern Mother Goose," July 14.

Princess: "No Story," "Mistaken Identity," July 9; "The Saint's Adventure," July 10; "Some Boy," July 11; "The Brand of Satan," July 12; "The Car of Chance," July 13; "Madcap Madge," "His Bitter Fate," July 14.

Palace: "The Call of Her People," July 13-14.

ANDREW OLIVER ORR.

BELFAST

BELFAST, MR. (Special).—Colonial: The De Rue Brothers Ideal Minstrelia, July 9, satisfied full houses. Unusually good photoplays balance of the week. Arena: Spark's Three-Ring Circus, July 21.

FRED T. CHASE.

**STEIN'S
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NEW YORK**

REPORTS FROM MIRROR CORRESPONDENTS

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—"Hawatha," played in open air theater by fifty Indians, was the novelty to attract patrons to Sea Breeze Park, June 11. Main interference with the first performance, but later performance attracted large crowds.

Charles Carver, Rochester actor, who has been playing for the last three seasons with the Hyperion Players and is at present appearing at the Poli Theater, Springfield, Mass., has announced that he will enter the Episcopal Church ministry early in the Autumn. In addition to his talent as an actor, Mr. Carver has written a number of clever plays. He last appeared in Rochester with Vaughn Glaser at the Temple during the season of 1915.

William Courneen, another Rochester actor, has closed his long season with "Twin Beds," in which he played Harry Hawkins.

An Irish bill of vaudeville at C. B. Keith's Family, July 9, with Lady Louise Agnes and her Colleens, Sullivan, Wells and Martin in "Mrs. Dooley's Dilemma," Shannon Duo, Bruce and Barnes, Bernard Carman, Dick McGinnis and company in "Erlin Go Bragh," Kelly and Kary, and Maud Ryan appeared during the week.

The musical comedy stock season opened July 16 with Holman's Big Revue.

With the advent of warm weather the Lyceum Theater is closed until Fall. Since the closing of the Shubert Theater in 1913 the Lyceum has been the only theater offering legitimate attractions. The past season shows seventy attractions on the books, ten of which did not reach Broadway. Henry W. Savage's "Fate Decides" was the most unusual of the new plays and will be presented to Broadway during the coming season. The others were undeserving of special mention, although each production had its big moment and served to introduce some especially pleasing personality.

Some highlights of the season are noted below: Tom Moore and Maude Hannaford in "Yankee Doodle Dick." Mr. Moore has a particularly vivid personality and Miss Hannaford, who played in "Cost Tales" in New York early last season, came back with Taylor Holmes in "His Majesty Bunker Bean," and showed that she had developed into a fascinating little ingenue. May Taylor as the flirtatious inmate of the old ladies' home in "Old Lady 31" Raymond Hitchcock, Ivy Sawyer and a bevy of beauties in "Betty." Ruby Craven and Ralph Roeder with the company of Washington Square Players on tour, Laurette Taylor in "The Harp of Life," Richard Gordon in "Fate Decides," "Mittai Hajos in "Pom Pom," Tom Powers and Anna Wheaton in "Oh! Boy," Blanche Bates in "East Lynne," Mrs. Fiske in "Erastus Susan," Mme. Bernhardt in her little war play, "George Arliss in "The Professor's Love Story," Constance Collier, Lawson Butt and Alexander Onslow in "The Merry Wives of Windsor," Olive Tell in "The Intruder," Sir Herbert Tree as "Henry VIII," Jack Squires and Burford Hampden in "Very Good Eddie," Mary Ryan in "The House of Glass," Percival Knight, Helen Bond and Gertrude Vanderbilt in "Go to It," Sylvia Jason in "Follow Me," and Carroll McComas in "Seven Chances."

B. H. LEFFINGWELL.

SAN DIEGO

SAN DIEGO, CAL. (Special).—"So Long Letty" at the Strand Theater, July 22-24, headed by Charlotte Greenwood and Sidney Grant.

Heading the bill at the Savoy week of July 9 were Al Golem Troupe and Harlan E. Knight and company. The balance of the bill was made up of Queenie Duncedin, Foley and O'Neill, Alexandria and the first showing in southern California of the arrival in Paris of General Pershing.

Over at the Hippodrome the Hayashi Japs, the American Navy Gymnasts, Walmsley and Leighton, Leroy and Harvey, the Moran Sisters, Boling and Reynolds and another episode from "The Voice on the Wire" made up a bill that packed the house.

"The Law of Compensation" was seen at the Camrillo Theater to splendid business July 9. At the Plaza Atwell's Oriental Pictures pleased the people as well as the box office.

The Pollard Film Company, after being closed for a few weeks, opened the studio July 1 and is now at work on "The Girl Who Could Not Grow Up," featuring Marguerite Fisher.

La Monica and his band is at Coronado for the Summer season opening July 1 to one of the largest crowds ever seen at this popular resort.

Paul Poole, who was a feature at the Hippodrome week of July 3, has decided to remain in San Diego and will open the Players' Club, to be an exclusive theatrical headquarters for the players while in San Diego. This should be a popular resort, as it is the first place overrun in this city along these lines.

Willard Hutchinson left suddenly July 7 for Lordsburg, N. M., where he will have an important part with the Max Bennett future productions. Mr. Hutchinson has made San Diego his home for a long time and will be missed by many friends.

Miles McCarthy has decided to leave the vaudeville business for the present and locate in San Diego. He expects to go into the hog business on a large scale.

MARIE DE BRAU CHAPMAN.

MOOSE JAW

MOOSE JAW, SASK. (Special).—The Sherman (W. B. Sherman, manager): The Harris and Proy Musical Comedy company closed a six weeks' engagement June 30 to take a road tour of ten weeks in "The Isle of Smiles" over the Western Canada circuit. The Chicago Musical Comedy company opened at the Sherman July 2 in "Poppyland." Bill last half of week, "Fun in a Studio." They will play an indefinite engagement. Percy Spencer, formerly with W. B. Sherman, has been appointed assistant manager of the Regina Theater at Regina.

W. B. Finlay, owner of the Monarch Picture House and lessee of the Empress Theater at Medicine Hat, Alta., has leased the Rex Theater here. He has had it redecorated and opened June 8. Program used is Vitagraph Blue Ribbon features, Bluebirds and mixed program for Friday and Saturday.

A. J. McKelvie, who has been manager of the Allen since its opening here, has been appointed manager of the new Allen Theater at Brandon, which opened here July 13. H. A. Bercovich, who has been acting as treasurer at the Allen, has been appointed the new local manager.

Lon Clark, manager of the Savoy Theater, has just had a new balcony added, which will give him a total seating capacity of about seven hundred. He now has one of the prettiest exclusive picture theaters in Western Canada. The Elite and Gaiety theaters report good business.

ALFRED W. LANE.

MONTREAL

MONTREAL, CAN. (Special).—The perennial "Old Homestead" was the bill chosen by the Orpheum Players, July 9-14. Why this conglomeration of cheap sentiment, gray-whiskered jokes, obviousness and bad construction should possess the drawing powers it does is one of the mysteries of stage history, but it does draw as the audiences at the Orpheum this week testified. The performance was in every way excellent and the actors did wonders. W. Olathe as Uncle Josh gave an artistic and satisfying performance. Leander de Cordova and Fred Forrest gave two capital characterizations as Seth Perkins and Cy Prime. Rodney Hanous made the most of the small opportunities given him by Happy Jack, Ethel Bland was a good Aunt Matilda and Frances McFarth was bright and vivacious as Rickett Ann. The other ladies did not get a chance to do anything except look nice. There was a specially-imported Old Homestead Quartette which rendered the "Old Oaken Bucket," "The Palms" and the other incidental music appropriately, and the staging was all that could be desired.

Opening July 14, for a ten days' engagement, Sousa's Band at Dominion Park. The leading feature at Soho Park is a capital musical and dancing feature, entitled "A Dream of the Orient."

Moving pictures at the Imperial, Regent, Tivoli, Strand and Dominion to crowded houses.

W. A. TREMAYNE.

NEWARK

NEWARK, N. J. (Special).—The Aborn company presented "The Firefly" at the Olympic Park Theater July 9-15 with a cast much better and more evenly balanced than the preceding week. Among the new members added were Maude Grey, who gave a delightful performance of "Nina," Fritz von Busing, who needs no introduction, was

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

CLARKE, Harry Corson, and Margaret Egan Owen: Empress Theater, California, Ind.—Indef.

FAIR and Warner (Selwyn and Co.): Boston Feb. 5—Indef.

MAN Who Came Back: The (William A. Brady): N.Y.C. Sept. 2—Indef.

MILLER, Henry: "Prisco June 18—July 21.

SEVEN Chances (David Belasco): Chicago May 18—Indef.

18TH CHAIR (William Barrie): N.Y.C. Nov. 20—Indef.

TURN to the Right (Winchell Smith and John Golden): Chicago, Jan. 14—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

PERMANENT STOCK

AKRON, O.: Colonial.

AKRON, O.: Lakeside Park.

ALTONA, Pa.: Park.

ALBUQUERQUE, N.M.: Norumbega Park.

BOSTON: Copley.

BRIDGEPORT, Conn.: Park.

CHICAGO: Wilson Avenue.

CLEVELAND: Colonial.

COLOMBUS, O.: Richard Buhler, Players.

DECATUR, Ill.: Empress.

DENVER: Ketchikan.

DENVER: Lakeside.

DETROIT: Garrick.

DULUTH, Minn.: Lyceum.

ELMIRA, N.Y.: Roric Glen.

GREEN BAY Wis.: Bijou.

HAMILTON, Ont., Can.: Temple.

HARTFORD, Conn.: Parsons.

INDIANAPOLIS, Ind.: Murat.

KALAMAZOO Mich.: Fuller.

LINCOLN Neb.: Oliver.

LOS ANGELES: Morocco.

MILWAUKEE: Shubert.

MONTREAL, Can.: Orpheum.

NEWARK, N.J.: Orpheum.

NEW YORK CITY: Lafayette.

NIAGARA FALLS, N.Y.: International.

OAKLAND, Cal.: Orpheum.

OAKLAND, Cal.: Playhouse.

PORTLAND, Me.: Jefferson.

PORTLAND, Me.: Keith's.

PROVIDENCE: Opera House.

PROVIDENCE: Keith's.

RICHMOND, Ind.: Murray.

RICHMOND Va.: Academy.

ROCHESTER, N.Y.: Lyceum.

SAGINAW Mich.: Jefferson.

SAN FRANCISCO: Wigwam.

SEATTLE: Alhambra.

SPRINGFIELD, Mass.: Court Square.

ST. PAUL: Shubert.

SYRACUSE, N.Y.: Empire.

TORONTO: Royal Alexandra.

TRENTON, N.J.: Trent.

UNION HILL, N.J.: Hudson.

VANCOUVER, B.C.: Empress.

WASHINGTON, D.C.: Poli's.

WATERBURY, Conn.: Poli's.

WHEELING, W. Va.: Victoria.

WILKES-BARRE, Pa.: Poli's.

WORCESTER, Mass.: Poli's.

YOUNGSTOWN, O.: Idora.

OPERA AND MUSIC

DEW Drop Inn (Myron B. Rice, Inc.): Chicago, June 17—Indef.

HITCHCOCK, Raymond: N.Y.C. June 7—Indef.

OH, Boy! (F. Ray Comstock): N.Y.C. Feb. 25—Indef. a

PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—Indef.

ROBIN Hood (Walker and Stevens): Toronto June 25—Indef.

ROBINSON Crusoe, Jr. (Messrs. Shubert): "Prisco 6 Indef.

SHOW of Wonders (Messrs. Shubert): Chicago, May 18—Indef.

SO Long Letty (Oliver Morosco): Los Angeles July 2—Indef.

WHAT Nest (Oliver Morosco): Los Angeles June 24—Indef.

SIEGFIED, Follies of 1917 (Florence Kierfeld, Jr.): N.Y.C. June 12—Indef.

CIRCUS

BARNES, Al O.: Sidney.

Mont. 18, Beach N. D. 19.

Dickinson 20, Bismarck 21.

BARNUM and Bailey: St. Paul, Minn. 18, Austin 19.

Fairbank 20, Rochester 21.

HAGENBECK: Denver 18, 19.

Greeley 20, Sterling 21.

Ringling Brothers: Mendota, Ill. 18, Monmouth 19, Hannibal, Mo. 20, Moberly 21.

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most cordially received and the same can be said of Forrest Huff. Robinson Newbolt as Jenkins had a part that fit him like a glove. His "Bug" song scored heavily and he was compelled to respond to several encores. George Shields as "Herr Franz" was excellent. Others in the cast were Margaret Owen, Eulalie Young, Harlan Briggs, Sylvia Thorn, William C. Reid, Vera Scott and Ralph Nicholson. Current week "The Prince of Pilsen," with James McElhern, to be followed by "The Girl of My Dreams."

At Proctor's the usual good program, headed by Adele Oswald. Others on the bill were Charles Withers and company, in a corking good sketch, entitled "For Pity Sake"; Johnny Jones and Marian Greenie; Murray Bennett, Ed and Lew Miller, the Powello Trio and Alexander, O'Neill and Sexton.

At Keeney's: Charles Richards, Horris M. Gardner, Lida and Viola Kage, Ben Manning, Joseph Freeley, Gus Knowles, Frank Gabbay, Paul and Pauline, Florence Belmont and Rose Press, Roscoe Ails and Charles Lewis and Bert Howard.

The new Newark Theater is rapidly nearing its completion and will open in the Fall, featuring photoplays and vaudeville, under the management of McNally, formerly of Keeney's.

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